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*REVISED EDITION.*

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A  
HANDBOOK  
OF  
EXAMINATIONS IN MUSIC

CONTAINING

600 QUESTIONS, WITH ANSWERS

IN

THEORY, HARMONY, COUNTERPOINT, FORM, FUGUE,  
ACOUSTICS, MUSICAL HISTORY, ORGAN CONSTRUCTION, AND  
CHOIR TRAINING

TOGETHER WITH

MISCELLANEOUS PAPERS

*AS SET BY VARIOUS EXAMINING BODIES*

BY

ERNEST A. DICKS

FELLOW OF THE ROYAL COLLEGE OF ORGANISTS,  
MEMBER OF THE INCORPORATED SOCIETY OF MUSICIANS, &c.

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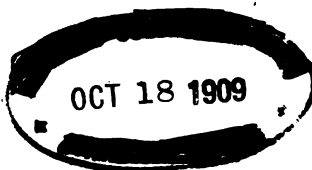
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DR. E. H. TURPIN.





## PREFACE.

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THE present work was originally designed as a Handbook for candidates who are preparing for the various *Local* Examinations in musical knowledge, which are periodically held throughout the country. But it was afterwards felt that its scope might, with advantage, be somewhat extended, and the author hopes that this Manual will not only be found to fulfil its first intention, but that it will also be useful as a book of reference for students who are preparing for the higher grades of Diploma and Degree Examinations.

The advanced questions—Section viii., Part I.—will show the class of question which Examiners usually set for these higher distinctions, and the Miscellaneous Papers given in Part III. will illustrate the differences between the Examination Schemes of each University and Examining Body.

The author tenders his most sincere thanks to the Delegates of the Clarendon Press, Oxford; to the Syndics of the University Press, and the Local Examinations and Lectures Syndicate, Cambridge; to Arthur Milman, Esq., M.A., Registrar of London University; to Dr. Philip Armes, M.A., Professor of Music in the University of Durham; to Dr. Mahaffy, of Dublin University; to C. K. Hodgson, Esq., B.A., Secretary of the College of Preceptors; to the Committee of Management of the Royal Academy of Music; to the late George Watson, Esq., Hon. Secretary and Registrar of the Royal College of Music; to S. Aitken, Esq., Hon. Secretary to the Associated Board of the Royal Academy of Music and the Royal College of Music; to the Councils of the Royal College of Organists and Trinity College London; to the General Council of the Incorporated Society of Musicians, and to the Secretary of the Education Department for so kindly and readily granting permission to print the Examination Papers contained in Part III. of this work.

E. A. D.

## PREFACE TO REVISED EDITION.

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WITH this issue of the new edition of the Handbook of Examinations in Music it is desired to direct attention to the additional papers which are printed for the first time in this form.

These are, the University of Edinburgh Mus. Bac. Papers, the Literary and Theoretical Paper required of all candidates in *practical* subjects for the Professional Grade Examinations of the Incorporated Society of Musicians, and the Optional Music Paper set for the Diploma Examinations of the College of Preceptors.

These papers will be found most valuable and useful, and for the kind permission to make use of them the author desires to express his most sincere obligations to Sir L. J. Grant, Bart., B.A.; Professor Niecks, Mus. Doc.; Edward J. Chadfield, Esq.; and C. K. Hodgson, Esq., B.A.

E. A. D.

November, 1898.

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A further reprint of the Handbook affords the opportunity of adding the papers set for the recent Mus. Doc. Examination at Victoria University, for the use of which the author is indebted to the kindness of Dr. Henry Hiles.

August, 1901.

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# INTRODUCTION.

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## HINTS FOR PREPARATION.

No chapter on this subject would be of any practical value to the student unless it urged upon him the necessity for *method*. It is the prime requisite for the study of every branch of education; without it failure is certain, with it success may be assured.

After the student has decided upon which examination he proposes to enter, he should work thoroughly and continuously to the end; never by fits and starts. One of the most important factors of success is the proper distribution of each subject over the whole period of preparation; and in arranging his work the pupil should take care to allow for a thorough revision of every subject before the examination.

He should resolutely set himself against cramming. It is a species of preparation which may be termed dishonest, and which very frequently brings contempt upon the examination.

Knowledge is power when gained legitimately, by hard and persistent study; but surface knowledge acquired by mere cram—"a hasty crude form of study, by means of which persons may be made to seem to know more than they actually understand"—is utterly valueless. For this reason it would be well to avoid a too constant use of catechisms.

Musical History is about the only subject for which they can be recommended, and then only in conjunction with, and after careful study of, some standard work. Dr. Fitch, in his lecture on "Examining," says that "the use of catechisms is open to three objections: (1) That the language in which the answers are expressed has seldom or never any special value of its own to justify its being committed to memory at all. (2) That even when learned by heart, and remembered, the sentences are generally incomplete; for since part of the sentence lies in the question which is not learned by heart, the other part, or answer, is a mere fragment, and is of little or no use. (3) They assume that every question admits of but one form of answer, which is scarcely true of one question in a hundred."

The spirit of inquisitiveness should be encouraged. The student should seek to know everything possible about the subject he has in hand, and never to let anything pass for the sake of not asking questions. A good teacher should accept it as a hopeful sign when the curiosity of his pupil is so aroused as to make him sufficiently interested to ask questions. Archbishop Whateley says, "Curiosity is the parent of attention, and a teacher has no more right to expect success in teaching those who have no curiosity to learn, than a husbandman has who sows a field without ploughing it." This is a truism which may be well taken to heart by both teachers and students alike.

One very fruitful source of danger to the student is the frequent desire to work too hurriedly. It is always unwise to attempt to do work in three months which

should occupy six. The three months of lethargy, followed by three months of continuous application, constitute a great evil. It is the steady persistent effort, the determination to work on step by step, never leaving a single subject until its perfect mastery has been attained, wherein lies the true secret of preparation and the only sure pathway to ultimate success. There is yet another danger. Many students are too fond of reading up some favourite subject to the comparative neglect of others; but such a mistaken course, if not checked, will surely go against them in the Examination Room.

It is hardly necessary to point out that the study of the Rudiments of Music should in all cases precede that of Harmony. Sir George Macfarren says: "The knowledge of the Elements of Music is imperative in every musician, the lowest as much as the highest; nay, thorough familiarity with this knowledge is the threshold of musicianship, by which alone the mysteries of the art can be entered." Moreover, this elementary work should not in any way be unduly hurried. Each subject—Notation, Scales, Intervals, Abbreviations, &c.—should be thoroughly mastered.

The study of Time is of the utmost importance. The difference between Simple and Compound Time\* should be thoroughly grasped, and many exercises on the various kinds of bars or measures should be worked, so that every question in Section iii., page 22, can be answered fluently and accurately. Scales, the writer ventures to think, should be studied before Intervals.

Intervals are made up of scale sounds, and a systematic study of their formation, both diatonic and chromatic, will materially assist the student in his efforts to master them. When the study of Scales has proceeded for some time, and fluency in writing them has been attained, it will be found useful for the pupil to test his knowledge by forming scales not actually in use, from extreme keys, such as from G $\sharp$ , D $\sharp$ , B $\flat$ , &c.—see question 211. Sir John Stainer says: "It is quite unnecessary to commit to memory the number of semitones contained in all the intervals. Much valuable time is often wasted and patience worn out by undertaking this useless labour." Still, the number of semitones contained in a given interval is sometimes asked for, and therefore the subject should receive some attention.

An exercise such as the following will be found useful—viz., From the notes C, C $\sharp$ , D $\flat$ , D, E $\flat$ , D $\sharp$ , E, F, F $\sharp$ , G $\flat$ , G $\sharp$ , G $\sharp$ , A $\flat$ , A $\sharp$ , A $\sharp$ , B $\flat$ , B $\sharp$ , and C $\flat$ , write the following intervals:—

Major, Minor, Augmented, and Diminished	2nd
" " "	3rd
" " "	6th
" " "	7th
Perfect, Augmented, and Diminished	4th
" " "	5th
" " "	8th

Each note will have to be written twenty-five times, and the intervals placed over them in the above order.

This exercise is a very comprehensive one and if the pupil can work it correctly he need fear no difficulty in writing any example for the Examiners.

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\* A most clear and concise explanation of this subject will be found in Mr. Banister's "Music," and one which materially enhances the value of a truly excellent work.

The study of Harmony should be pursued with great care from the beginning. The root of every chord should be marked, so that the pupil may learn to acquire facility in analysis from the commencement of his studies. The student is also advised to work as many exercises as he possibly can.

Those that are given in the large majority of text-books will rarely be found sufficient to obtain the necessary fluency in part-writing. The difficulty every beginner finds in avoiding consecutive perfect fifths and octaves can only be overcome by constant practice.

Pupils usually find so much trouble in discovering consecutives after having written them, that it has led the author to adopt the following plan, which is given here in the hope that it may prove useful:—

After having written an exercise, count up the intervals between the parts and write them underneath. It will then be seen if two fifths or two octaves follow each other, if so the pupil should examine the passage and find out if they are allowable.

It will be well to reckon up the parts, first, between bass and alto, then between tenor and treble, then between alto and tenor; next, between treble and bass; next, between treble and alto; and then between bass and tenor.

For instance, if the example given below were worked out, it should be examined as follows:—



BASS AND ALTO	-	8	8	6	8	5	3	3
TENOR AND TREBLE	-	6	6	8	6	3	4	4
TENOR AND ALTO	-	4	4	4	4	5	8	6
BASS AND TREBLE	-	3	3	3	3	3	6	8
ALTO AND TREBLE	-	3	3	5	3	6	4	6
BASS AND TENOR	-	5	5	3	5	1	3	5

It will be seen at a glance that bad 8ths occur between bass and alto in the first bar, and also bad 5ths between the bass and tenor.

This method is not given as original; it may or may not be. It may have occurred to many teachers, but the author has never seen it in print.

*Counterpoint.*—The necessity of studying it concurrently with Harmony is urged by many eminent writers. The mission of this little book, however, is not to discuss such points, but the liberty is taken of quoting one of the greatest living authorities.

Professor Prout, in the preface to his masterly work "Counterpoint, Strict and Free," says: "In the author's opinion Harmony and Counterpoint should be studied side by side. As soon as the student has mastered triads and their inversions, he should begin elementary counterpoint. His study of the two subjects can then be pursued simultaneously, and each will be found to throw light upon the other. But, inasmuch as all possible harmonies are available in Free Counterpoint, this subject should not be commenced until the student has completed his course of Harmony." Every species of counterpoint should be thoroughly mastered in two parts before three-part counterpoint is attempted.

The majority of exercises should be written in the minor mode, as much more difficulty is usually experienced with them than with exercises in major keys. Musical Form and Analysis should be studied with great care and thought. The pupil is warned against the mere getting up of definitions, without adequate analysis of the works of the great masters.

It is easy enough to learn and remember that "a Rondo is a piece of music having one principal subject, to which a return is made after the introduction of other matter, and should be heard three times at least," or that "a Fugue is a piece of music developed according to certain rules of imitation from a short theme or phrase called the subject"; but something more than this is required. The student should learn what a Sonata, a Rondo, or a Fugue really is, and then reference should be made to the works of the classical composers with a view to finding out their several parts and seeing how they are put together. To quote Mr. Banister, in his work on "Musical Analysis": "It is only by understanding its structure that we can intelligently enjoy the music that we practise and listen to."

*Musical History.*—Dr. Bonavia Hunt's work on the subject is so universally adopted that it is almost taken for granted that the student will have availed himself of its use. In his preface to the work the author gives some useful hints as to the method of studying the book—*e.g.*, "if the student takes for his subject the growth of the Sonata form, he will read Section iii., paragraphs 26-28; if he wishes for particulars respecting the principal composers mentioned in paragraph 28 he will refer to Section i.; who were contemporary writers of Sonatas he will ascertain at a glance from the tables in Section ii.; and so on, *mutatis mutandis*, according to the nature of the subject in hand."

Finally, the student is advised to answer as many questions as he can possibly obtain.

The many different forms which questions relating to the same subject may take are frequently a source of much perplexity. A pupil may readily understand one form of question, but gets hopelessly confused with another, relating to precisely the same subject, when it is clothed in different language. The only way of overcoming this difficulty is by working out the answers to a number of questions which present ample variety in their phraseology.

Only a few hints have been given in regard to the subjects of study; but bearing these in mind, together with the valuable advice which will be given to him from time to time by his teacher, the student, if he has worked honestly, may enter upon his task with confidence, bearing in mind the old but sound maxim, "Take care of everything but the examination, and let the examination take care of itself."

## HINTS FOR CANDIDATES IN THE EXAMINATION ROOM.

- 1st.—Endeavour to keep calm and to cultivate as far as possible a feeling of self-control. It often happens that candidates upon entering the examination room get very flurried, and when the papers are given out they jump to the conclusion that they are not able to do anything. This is a fatal mistake. Each question should be read through carefully and thoughtfully, and a little quiet reflection will often remove their difficulties. Questions which at first sight appeared hopelessly difficult will become easy enough, and where nothing was thought possible of attainment much will often be accomplished.



- 
- 2nd.—After having carefully read through the questions, it is desirable to mark those which can be answered best. A paper should never be commenced before this has been done, and candidates should always answer the questions in the order in which they can best do them.
- 3rd.—See that the meaning of every question is clearly understood. Wrong answers are frequently given in consequence of the question having been read without sufficient care.
- 4th.—Do not be sparing with scribbling paper. Any reasonable amount will be ungrudgingly supplied, and those candidates show themselves to much better advantage who patiently write out their answers, so as to read and re-read them in order to see the best form in which to send them in to the examiners.
- 5th.—In answering the questions do not wander or become diffuse, but keep to the point. Do not irritate the examiner by writing more than is asked for; it not only delays time, but is seldom, if ever, read. In regard to Musical History, give facts and details, but not general statements.
- 6th.—Never guess. It is far better to leave a question unanswered than "to have a shot at it," as some people would say. Nothing is more annoying to an examiner than to find questions answered for the sake of answering them without accurate knowledge. By far the safer plan is never to put anything down for the examiner's inspection unless the candidate is quite sure that it is correct.
- 7th.—Save the examiners all the time and trouble you possibly can by writing legibly and by sending up the questions clearly and concisely answered. Examiners in the setting of papers would seem to have a two-fold object in view—viz., testing the candidate's knowledge and saving themselves all unnecessary labour.
- 8th.—In answering questions, and in working the examples in Harmony, do not strive to be original. It is a very frequent cause of getting lamentably out of one's depth, and it should be remembered that an examination is simply the testing of knowledge supposed to have been acquired after long and patient study.
- 9th.—Strive to give clear and accurate particulars in regard to definitions; this is of the greatest importance.
- 10th.—Read over every answer most carefully when it is finished, and before leaving the examination room go through the whole paper.
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## SUGGESTED TEXT-BOOKS.

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IN all well regulated systems of examination it is distinctly set forth in the syllabus of requirements that "Candidates are not restricted to any particular Text-Book."

Examiners are, as a rule, men of integrity and honour, and good work will always gain merit, irrespective of the channel through which the candidate has derived his knowledge.

But just as the question is frequently asked: "For what Examination shall I enter?" so, in regard to text-books, there would appear to be considerable ignorance as to which books are the best to read and study.

At no time in the history of music was the field of musical literature so rich as it is now. The mysteries of the art are laid bare to every seeker after their beauty—indeed, the river of knowledge in this, as in every other branch of education, is ever flowing, and the resources are abundant.

It is impossible to deal with the subject fully in one short chapter, but it is hoped that the few suggestions made will be found useful.

### THEORY OF MUSIC.

"The Rudiments of Music"—W. H. Cummings (Novello)—is an excellent work in every way. Each branch of musical theory is stated so clearly, and the chapters are so well laid out, that difficulties seem to vanish before it. "The Elements of Music," by F. Davenport (Longmans, Green & Co.) can also be strongly recommended.

### HARMONY.

For the study of this branch of musical knowledge no book can be of greater value to the beginner than Sir John Stainer's "Harmony" (Novello). It would be hardly possible to imagine any work on the subject more concise or more easily understood, and it is undoubtedly one of the most generally accepted preparatory text-books now in use.

"The Rudiments of Harmony," by Sir G. A. Macfarren (Cramer & Co.), is an invaluable treatise on the subject, of a more advanced type than the preceding, and it will fully repay any conscientious work bestowed upon it by the thoughtful and earnest student.

The Primer on "Modulation," by James Higgs (Novello), will also be found helpful in connection with the study of Harmony.

## COUNTERPOINT.

The study of Counterpoint cannot be pursued through a happier medium than Professor Bridge's work on that subject (Novello). It is, like Sir John Stainer's "Harmony," a model of conciseness, and every rule is clothed in such simple language as to make it readily understood by all students. This work may be supplemented by Sir G. A. Macfarren's treatise on the same subject (Cambridge University Press), which is a scholarly and able work and of the utmost value.

In connection with the study of Counterpoint the student will do well to make the acquaintance of "Examples in Strict Counterpoint," by Dr. Gordon Saunders (Novello). As its author points out, it is principally from models that the art is learned, and these cannot be too numerous or too varied. The book contains a critical analysis of many fine examples, and the student will not only derive great benefit from their thoughtful perusal, but by playing them over he will, in addition, become perfectly familiar with the C clefs.

Those who propose to study Double Counterpoint and Canon are referred to Professor Bridge's Primer (Novello), which is a fitting companion to the excellent "Counterpoint" Primer above mentioned.

## FORM.

One of the best works on this subject is "Musical Forms"—E. Pauer (Novello). The respective Forms of Vocal and Instrumental Music are clearly defined and the composers who have excelled in each of them are also pointed out. This work may, with great advantage, be supplemented by H. C. Banister's "Musical Analysis" (Deighton, Bell & Co.), also by Dr. Harding's "Analysis of Form" (Novello). W. H. Hadow's "Sonata Form" (Novello) is a valuable contribution to this subject.

## MUSICAL HISTORY.

"A Concise History of Music," by Dr. H. B. Hunt (Deighton, Bell & Co.), will be found a very useful little work. It is divided into three sections. The first section contains a general view of musical epochs and events, with brief biographical sketches. The second section comprises a series of chronological tables and charts, the first of which extends over a period of 1,000 years, and each succeeding chart covers 100 years. The third section summarises the history of the art itself.

It will be well to carefully study Dr. C. H. H. Parry's "Summary of Musical History" (Novello); and a "Biographical Dictionary of Musicians," by W. H. Cummings (Novello), will also be found most helpful.

## FUGUE.

For the study of Fugue the pupil is referred to the excellent primer on the subject by James Higgs (Novello), who in his widely used book has made the study of this most wonderful of musical forms both pleasant and interesting. The student should also make himself acquainted with A. W. Marchant's "Fugue Subjects and Answers" (Novello) and with Dr. Hiffe's "Analysis of Bach's 48 Preludes and Fugues" (Novello), which is a most valuable contribution to musical literature.

## INSTRUMENTATION.

On this subject Professor Prout's *Primer* (Novello) is recommended as the best. The technique of every instrument is clearly explained and a wealth of illustration given.

Before concluding these remarks the author would like especially to mention H. C. Banister's "*Music*" (Deighton, Bell & Co.) as bearing on every branch of musical theory. No student of music should be without this excellent book, for it is one of the most complete manuals on the subject ever published.

Mention should also be made of Stainer and Barrett's "*Dictionary of Musical Terms*" (Novello), which is not merely a glossary of technical terms, but an encyclopædic book of reference on *all* matters pertaining to the art of music.

Sir George Grove's "*Dictionary of Music and Musicians*" (Macmillan & Co.) is a work of similar type, though one of much greater pretensions. It is a very comprehensive work and one of great literary achievement.

The same remark applies with equal force to Dr. C. H. H. Parry's "*Evolution of the Art of Music*" (Kegan Paul, Trench, Trübner & Co.), which, being a work of great attractiveness, will probably cause many to take an interest in the art who have never before regarded it as worthy of serious study.

It now only remains to call attention to Professor Prout's series of works, "*Harmony, its Theory and Practice*," "*Counterpoint, Strict and Free*," "*Double Counterpoint and Canon*," "*Fugue*," "*Fugal Analysis*," "*Musical Forms*," and "*Applied Forms*" (Augener & Co.), which as theoretical treatises will doubtless become standard works; and Sir John Stainer's "*A Few Words to Candidates for the Degree of Mus. Bac., Oxon.*" (Novello). This invaluable work is full of the most useful information. Though primarily intended for aspirants to the Oxford degree, it will be of the greatest use to all who purpose taking the Mus. Bac. at any of our universities.

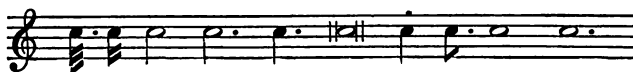
The list of works above-mentioned must not in any sense be considered exhaustive, and in the matter of text-books there must always be a variety of opinion. Only those books have been mentioned which seem to the writer as being best adapted to students desiring a thorough musical education and who are preparing for Local Examinations and University Degrees.

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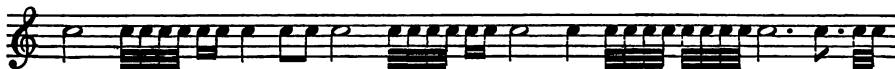
## PART I.

## SECTION I.

- 1.—How is the length of musical sounds represented ?
- 2.—How are musical sounds named ?
- 3.—What is the longest kind of note used ?
- 4.—Write an example of each kind of note used, including the breve and demisemiquaver.
- 5.—Which notes can be grouped together ?
- 6.—Does the grouping of notes alter their time value ?
- 7.—What is the value of the following notes in quavers : (a)  $\circ$  ; (b)  $\text{d.}$  ; (c)  $\text{d'}$  ?
- 8.—Write “middle C” equal in value to  $\frac{1}{2}$ ,  $\frac{1}{4}$ ,  $\frac{1}{8}$ ,  $1\frac{1}{16}$ , and  $3\frac{1}{2}$  of a semibreve.
- 9.—Re-arrange the following in the order of their time values, beginning with the longest :—



- 10.—At what distance from each other are notes written on successive lines and successive spaces between the lines ?
- 11.—Divide the following into bars, each of the length of a semibreve :—

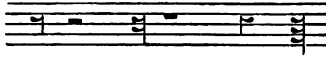


- 12.—Take a dotted quaver from a double-dotted crotchet and write the value of the remainder.
- 13.—How many quavers equal a dotted minim ?
- 14.—How many demisemiquavers equal a double-dotted crotchet ?
- 15.—What note is equal to sixteen demisemiquavers ?
- 16.—What note is equal to sixty-four demisemiquavers ?
- 17.—What dotted note is equal to six quavers ?
- 18.—How many quavers equal a dotted crotchet ?
- 19.—Add together a quaver, two semiquavers, eight demisemiquavers, a quaver, and a dotted crotchet. Give the answer in one note.

\* These questions are the result of a careful perusal of very many papers which have from time to time been set at the various Local Examinations in music all over the country. Very few actual quotations have been made, but their chief points have been noted, and are reproduced in the author's own form and in his own words. If the teacher selects a few questions from each section according to the grade of examination required, very useful test papers will be the result.



50.—Write under each of the following rests its corresponding note:—



51.—Of what dotted rest is a quaver rest the sixth part?

52.—What rest is equal in value to the eighth part of a semibreve?

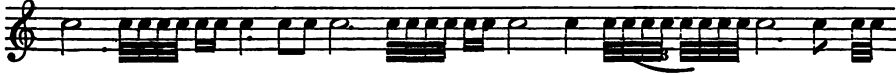
53.—Express the value of a double-dotted semibreve and four semiquavers by one rest.

54.—Express, by one dotted rest, the value of the following : a dotted crotchet, a quaver, a dotted quaver, and a semiquaver.

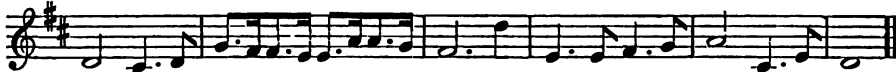
55.—What rest is used to indicate silence for a whole bar in any kind of time?

56.—How can the time value of rests be prolonged?

57.—Take away the dots and add rests of corresponding value :—



58.—Take away the dots and add rests of corresponding value:—



59.—Take away the rests and add dots of corresponding value:—



60.—Take away the rests and add dots of corresponding value:—



## SECTION II.

## THE PITCH OF MUSICAL SOUNDS.

**61.—How is the pitch of musical sounds represented?**

62.—What is the “great stave”?

63.—How came the "great stave" to be divided?

64.—What note forms the bond of union between the two clefs, treble and bass?

65.—Distinguish between a stave and a clef?

66.—If notes are required which exceed the compass of the stave, how are they written?

67.—Write the clefs commonly used in pianoforte or organ music; say on which lines of their respective staves they are written and give their names.

68.—What does the sign 8va mean when written above a passage?

69.—What does the sign 8va mean when written below a passage?

70.—What is the meaning of the word Loco when used after 8va?

71.—Write the following passage in the treble clef, keeping the pitch unaltered:—



72.—Write the following passage in the bass clef, keeping the pitch unaltered:—



73.—How many C clefs are there?

74.—On which lines are the soprano and mezzo-soprano clefs placed?

75.—What is the baritone clef, and on which line is it placed?

76.—Which lines of the treble and bass staves belong also to the alto staff?

77.—Which lines of the treble and bass staves belong also to the tenor staff?

78.—In early manuscripts, with staves of more than five lines, how was "middle C" indicated?

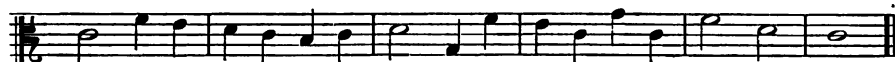
79.—Transpose the following passage into each of the clefs named, representing the same pitch: alto, tenor, mezzo-soprano, and soprano:—



80.—Transpose the following passage into the alto clef, representing the same pitch:—



81.—Transpose the following passage into the treble clef, representing the same pitch:—



82.—Transpose the following passage into the tenor clef, representing the same pitch:—



83.—Transpose the following passage into the alto clef, representing the same pitch:—

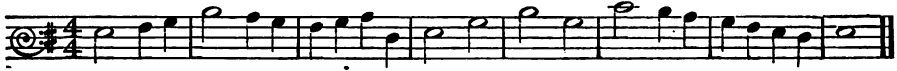


84.—Transpose the following passage into the baritone clef, representing the same pitch:—





85.—Transpose the following passage into the bass clef, representing the same pitch :—



86.—Transpose the following passage into the treble clef, representing the same pitch :—



87.—What is a semitone ?

88.—What is the effect of a sharp placed before a note ?

89.—What is the effect of a flat placed before a note ?

90.—Of what use are naturals ?

91.—What is the effect of double sharps and double flats ?

92.—Show the contradiction of double sharps and double flats.

93.—When are sharps or flats said to be permanent ?

94.—What is the largest number of sharps or flats used ?

95.—What is the name frequently given to permanent sharps or flats ?

96.—What is the difference between an essential and an accidental ?

97.—What is an enharmonic change ? Give an example.

98.—Raise each of the following notes a semitone by using the proper accidental :—



99.—Lower each of the following notes a semitone by using the proper accidental :—



100.—In how many different clefs can "middle C" be written ? Give examples.

101.—On a staff of five lines write an example of each of the following clefs : treble, alto, tenor, bass, mezzo-soprano, soprano, and baritone. In each case place the sign on its proper line and give its letter name.

102.—Which lines of the great staff are taken to form the alto and tenor staves ?

103.—On the alto staff write the following notes : C, F, G, A, D, and B.

104.—Within the tenor staff write the following notes : E, G, C, A, D, and B.

105.—Write above and below the treble staff the following notes, using ledger lines : E, D, A, C, B, and F.

106.—Write above and below the bass staff the following notes, using ledger lines : G, C, B, D, F, and A.



119.—Re-write the following in short score :—



120 With what clef will the fourth line be (a) E, (b) B, (c) C, (d) G, (e) D, and (f) F?

121.—Transpose the following passage an augmented 2nd higher :—



122.—Transpose the following passage, first into its tonic major, and then into its relative major :—



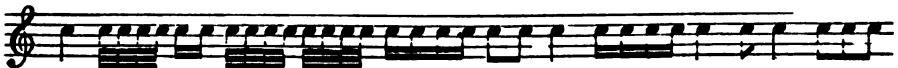
123.—Transpose the following passage, first into its tonic minor and then into its relative minor :—



124.—Transpose the following passage into E minor :—



125.—Write the following passage and enharmonically change every note, without writing in the signature :—



## SECTION III.

## TIME AND ACCENT.

126.—What is a time signature?

127.—Explain what is meant (a) by the upper of the two figures of a time signature; (b) by the lower figure.

128.—Explain the meaning of the following time signatures, and in each case give the value of a beat:  $\frac{2}{4}$ ,  $\frac{4}{4}$ ,  $\frac{3}{4}$ .

129.—Write one note of the value of a whole measure or bar in each of the following times:  $\frac{3}{4}$ ,  $\frac{2}{4}$ ,  $\frac{6}{8}$ ,  $\frac{4}{4}$ ,  $\frac{1}{8}$ ,  $\frac{3}{8}$ .

130.—Write a bar of music in each of the following times, using notes of the value of a beat:  $\frac{2}{4}$ ,  $\frac{3}{8}$ ,  $\frac{3}{4}$ ,  $\frac{2}{8}$ ,  $\frac{1}{8}$ ,  $\frac{4}{4}$ , and  $\frac{6}{8}$ . With each example state whether the accent is duple, triple, or quadruple, and whether simple or compound.

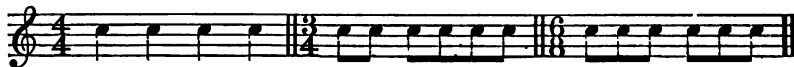
131.—Write two bars having six quavers in each and group them each in a different kind of time.

132.—What is accent?

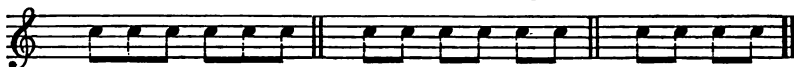
133.—Where do the accents fall in simple quadruple time?

134.—Show the place of the strong and weak beats in each of the following times: (a)  $\frac{4}{4}$ , (b)  $\frac{3}{4}$ , (c)  $\frac{6}{8}$ , (d)  $\frac{4}{4}$ , (e)  $\frac{3}{8}$ , and (f)  $\frac{1}{8}$ .

135.—Mark the accented notes of the following times:—



136.—Place the proper signatures to the following:—



137.—(a) Is  $\frac{3}{8}$  time simple or compound? (b) Is it duple, triple, or quadruple? (c) Where do the accents fall?

138.—(a) Is  $\frac{4}{4}$  time duple, triple, or quadruple? (b) Is it simple or compound?

(c) How many beats are there in a bar and what is the value of each? (d) Where do the accents fall? (e) What other sign is used to denote the same kind of time?

139.—Write the time signatures for simple quadruple time when the music consists respectively of minims, semibreves, crotchets, and quavers.

140.—Write the signatures for compound duple time when the music consists respectively of minims, quavers, and semiquavers.

141.—Write a bar of music in  $\frac{1}{2}$  time.

142.—What is the difference between C and C?

143.—Of what use are: (a) bar-lines and (b) double bar-lines?

144.—Write a bar of music in (a) common time, (b) alla breve time. Write each in two different ways and say what note expresses the value of a beat in each case.

145.—What is rhythm?

146.—Write two bars of music in each of the following times:  $\frac{3}{4}$  and  $\frac{6}{8}$ . Let the first bar in each case include a dotted crotchet and the second a dotted quaver.

147.—Write a bar of music in  $\frac{4}{4}$  and  $\frac{6}{8}$  time, each bar to consist entirely of semiquavers properly grouped.

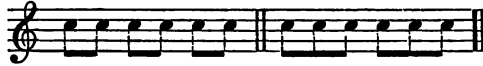
148.—What is syncopation?

149.—Give an example of syncopation in  $\frac{3}{8}$  time and  $\frac{4}{4}$  time.

150.—Write a passage of four bars in  $\frac{3}{4}$  time; in the first bar have a note followed by two rests, in the second bar have a rest followed by four notes, in the third bar have a dotted note followed by two rests, and in the fourth bar have a note followed by a rest.

151.—Write a passage of four bars in simple quadruple time and in the first bar have a note followed by a rest and two other notes, in the second bar have a rest followed by a note, in the third bar have a dotted note followed by a rest, and in the fourth bar have four notes followed by a rest.

152.—(a) What is the difference in the following groups of notes in regard to time and accent?—



(b) Write two bars of music, the first in  $\frac{3}{4}$  and the second in  $\frac{8}{8}$  time; in each bar have a note followed by a quaver rest.

153.—Classify the following time signatures:  $\frac{2}{4}$ ,  $\frac{3}{8}$ ,  $\frac{6}{8}$ ,  $\frac{4}{4}$ ,  $\frac{9}{8}$ ,  $\frac{1^2}{4}$ ,  $\frac{3}{2}$

154.—Write a bar of music in each of the following times, each bar to consist of five notes:  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$ ,  $\frac{8}{8}$ ,  $\frac{9}{8}$ ,  $\frac{1^2}{4}$

155.—Fill up the following bars with notes or rests:—



156.—Put the time signatures to the following:—



157.—How many quavers are there in each of the following: (a)  $\frac{3}{4}$ , (b)  $\frac{9}{8}$ , (c)  $\frac{3}{4}$ , (d)  $\frac{8}{8}$ , (e)  $\frac{1^2}{4}$ ?

158.—Write the following passage in notes of half length:—



159.—Write the following in notes of double length:—



160.—Write the following passage in notes one quarter the length:—



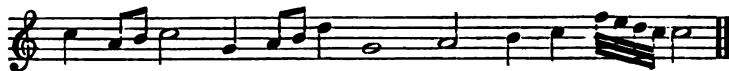
161.—Write the following in notes four times the length:—



162.—Write the following in notes a third the length:—



163.—Write the following in notes three times the length :—



164.—Express the time indicated by the following in rests of half length :—



165.—Add time signatures to the following :—



166.—Add time signatures to the following :—



167.—Fill up the following with notes or rests :—



168.—Alter the value of the following notes and re-write the passage as eight bars of  $\frac{3}{4}$  time :—



169.—Alter the value of the following notes, re-writing the passage as four measures of  $\frac{4}{4}$  time :—



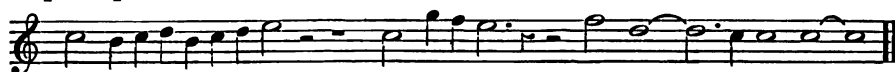
170.—Add rests to complete the following :—



171.—Write and bar the following, first in time in which the value of a beat is a simple note and then in time in which the value of a beat is a dotted note. Add time signature in each case :—



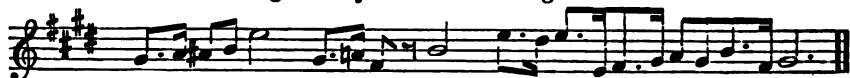
172.—Write and bar the following, first in duple, then in triple, and then in quadruple time. Add time signatures in each case :—



178.—Write the following passage as four bars of  $\frac{1}{4}$  time, retaining the syncopation without using tied notes :—



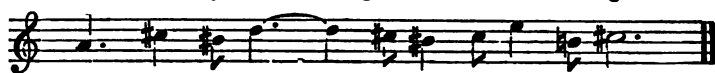
**174.—Bar the following melody and add time signature :—**



**175.—Bar the following melody and add key and time signature:—**



**176.—Add bar lines, key, and time signature to the following :—**



**177.—Bar the following melody :—**



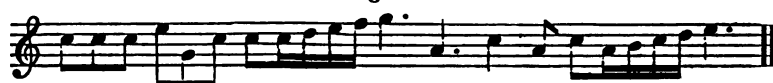
**178.—Bar the following melody :—**



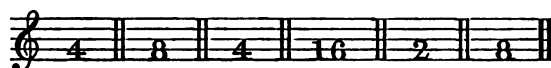
**179.—Bar the following melody :—**



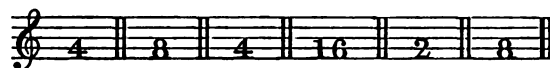
**180.—Add bar lines to the following :—**



181.—Complete the following signatures by adding the upper figure to represent simple duple time, compound triple time, simple quadruple time, compound duple time, simple triple time, and compound quadruple time :—



182.—Complete the following signatures by adding the lower figure, making each pulse represent a crotchet, a dotted crotchet, a minim, a semibreve, a dotted quaver, and a dotted minim :—



## SECTION IV.

## SCALES AND KEYS.

183.—What is a scale?

184.—How many kinds of scales are there?

185.—How many kinds of diatonic scales are there? Name them.

186.—What is the order of tones and semitones in a major scale?

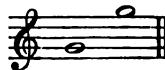
187.—Give the names of the two forms of the minor scale in general use. and distinguish between them.

188.—Where do the semitones occur in the harmonic form of the minor scale?

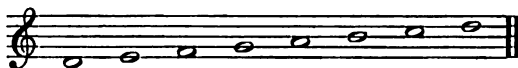
189.—Where do the semitones occur in the melodic form of the minor scale?

190.—What is a chromatic scale?

191.—Write an ascending chromatic scale between the two notes given:—



192.—Make the following succession of notes, first into a correct major scale and then into a correct minor scale:—

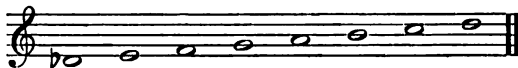


193.—Give the technical or harmonic names for the notes of a scale.

194.—Give the two names for the sixth degree of the scale.

195.—Give the two names for the seventh degree of the scale.

196.—Convert the following into the major scale of  $D\flat$  by inserting the accidentals where necessary:—



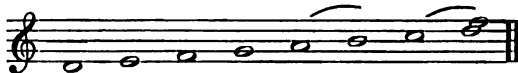
197.—Write the scale of C minor, ascending and descending, in both forms.

198.—What scale with flats consists of the same notes as the scale of  $C\sharp$ ? Write the key signature of each.

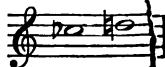
199.—Construct a major scale of which the given note shall be the third degree and another major scale of which the same note shall be the sixth degree:—



200.—What scale is the following and what form? Write another form of the same scale:—



201.—Write a minor scale to include the following notes and put in the signature:—



202.—What is meant by the term "relative minor"?

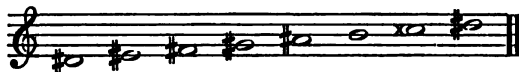
203.—What is understood by the term "tonic minor"?

204.—What is the relative major of  $F\sharp$  minor?

205.—What is the relative minor of  $E\flat$  major?



206.—Mark the semitones in the following scale with a slur :—



207.—What degree of a minor scale is the key of its relative major scale?

208.—What is a tetrachord?

209.—Name the three major diatonic scales comprised in the following series of tetrachords :—



210.—Between the two given notes write a harmonic minor scale :—



211.—Write an ascending major scale from G#, D#, A#, E#, B#, and Bb.

212.—Write melodic minor scales according to the given signatures, ascending and descending :—



213.—Write ascending harmonic minor scales according to the signatures :—



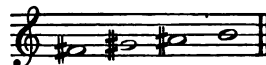
214.—Write ascending harmonic minor scales from the given notes and prefix key signatures :—



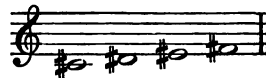
215.—Write ascending and descending melodic minor scales from the given notes and add key signature :—



216.—Write two diatonic major scales of each of which the given tetrachord forms a portion. Prefix proper signature in each case :—

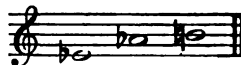


217.—Write (a) the major scale which begins with the following tetrachord; and (b) a minor scale which ends with it :—



218.—Write the scale of Db and say which notes are the tonic, mediant, sub-dominant, dominant, and leading note.

219.—Without altering the given notes, write others to make a correct minor scale in the harmonic form :—



220.—Write a scale containing A, D, and E $\sharp$  and say what form of scale it is.

221.—Write a minor scale (harmonic form) of which F $\sharp$  is the leading note.

222.—What degree of the scale is the mediant and why is it so-called ?

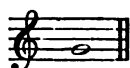
223.—Why is the sixth degree of the scale called the submediant ?

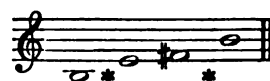
224.—Name the keys in which  is respectively the leading note, the mediant, the dominant, and the supertonic.

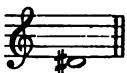
225.—Write the melodic minor scale ascending, from C, F $\sharp$ , A $\flat$ , and E $\flat$ , and descending from C $\sharp$ , D $\sharp$ , G $\sharp$ , and B.

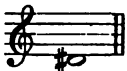
226.—What scale with sharps consists of the same notes on the pianoforte as C $\flat$  ? Give the signatures of both scales.

227.—What is the difference between a diatonic and a chromatic scale ?

228.—Construct a major scale of which the following note  is the third degree, and insert notes at \* in the following, so as to make a correct major scale without altering the given notes :—



229.—Construct a major scale of which the note  given is the second degree :—



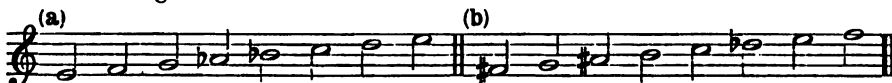
230.—Name the mediant, subdominant, and submediant of the major keys of (a) F $\sharp$ , (b) D $\flat$ , (c) A $\flat$ , and (d) E $\flat$ .

231.—Name the dominant, supertonic, and leading notes of the minor keys of (a) A, (b) F $\sharp$ , (c) A $\flat$ , and (d) E.

232.—Name the minor keys which require double sharps for their representation.

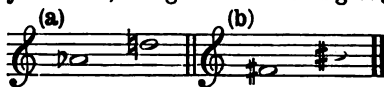
233.—On which note of a major scale does its relative minor scale commence ?

234.—Alter the following so as to make them into the correct major scale of the first note given :—



235.—What similarity is there between the two halves of a major scale ?

236.—Write two major scales, using the two notes given as part of the same :—



237.—Name the (a) key-notes, (b) dominants, and (c) leading notes of the major scales, having six flats, three sharps, and seven sharps respectively.

238.—To which degree of the major scale does the last sharp in a signature belong ?

239.—To which degree of the major scale does the last flat in a signature belong ?

240.—In which major scale is B $\flat$  the dominant, in which is it the mediant, and in which is it the leading note ?

241.—In which major scale is F $\sharp$  the supertonic, in which is it the super-dominant, and in which is it the dominant ?

242.—(a) Name two major scales which include the notes B $\flat$  and C; and (b) two which include the notes B and C $\sharp$ .

243.—(a) Name the major scale which includes the notes A and D $\sharp$ ; (b) that which includes the notes E and A $\sharp$ ; and (c) that which includes the notes F and B.

244.—Between which two degrees of a minor scale can the interval of an augmented 2nd exist?

245.—Name all the major scales in which A $\natural$  appears and give its technical name in each scale.

246.—In which minor scale is C $\sharp$  the dominant, in which is it the mediant, and in which is it the leading note?

247.—In which minor scale is E $\flat$  the mediant, in which is it the submediant, and in which is it the subdominant?

248.—Which degree of the scale is next in importance to the tonic?

249.—(a) In a scale with two flats, what key would be suggested by the introduction of F $\sharp$ ? (b) Which degree of a minor scale always differs from the corresponding degree of a major scale?

250.—What is a key signature?

251.—On a bass, treble, alto, and tenor stave write all the sharps in their proper order.

252.—On a bass, treble, alto, and tenor stave write all the flats in their proper order.

253.—Correct the following signatures:—



254.—Name the relative minor of (a) A major, (b) F $\sharp$  major, (c) E $\flat$  major, (d) G $\flat$  major, (e) F major, (f) C $\flat$  major.

255.—Name the relative major of (a) D minor, (b) C $\sharp$  minor, (c) G $\sharp$  minor, (d) E $\flat$  minor, (e) B minor, (f) A $\sharp$  minor.

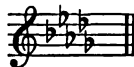
256.—Say what major and minor keys are indicated by the following signatures:—



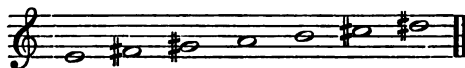
257.—Write the key signatures of (a) B $\flat$  major, (b) its tonic minor, (c) its relative minor.

258.—Write the key signatures of (a) E $\flat$  minor, (b) its tonic major, (c) its relative major.

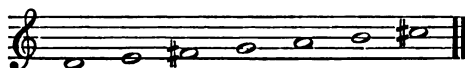
259.—Name the two keys indicated by the following signature:—



260.—Write the minor key signatures whose tonics are given below:—

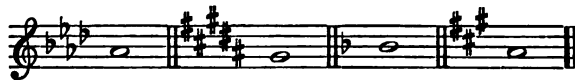


261.—Write the major key signatures whose tonics are given below:—

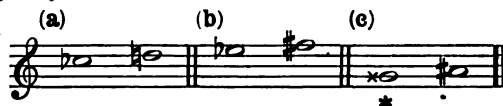


262.—Which degree of a minor scale is always indicated by a prefixed accidental?

263.—Raise each of the following notes a semitone by prefixing the proper accidental:—



264.—(a) Write the proper minor key signatures indicated by the notes given below, and (b) say why the note marked \* should be called G $\times$  instead of A $\sharp$ :—



265.—What is the difference between the harmonic and melodic forms of the chromatic minor scale? Give an example of each.

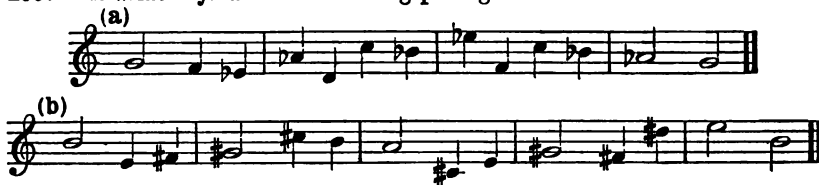
266.—With three flats in the signature, what accidental would indicate a minor key?

267.—With six sharps in the signature, what accidental would indicate a minor key?

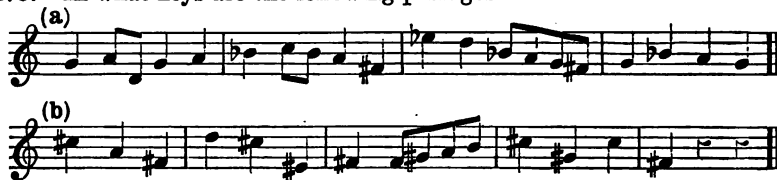
268.—Write before each of the following pairs of notes the signature of the key of which it forms part:—



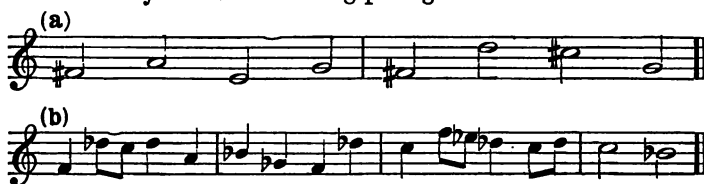
269.—In what keys are the following passages?—



270.—In what keys are the following passages?—



271.—In what keys are the following passages?—



## SECTION V.

## INTERVALS.

272.—What is an interval ?

273.—Into how many classes can intervals be divided ? Name them.

274.—What is the difference between a consonant interval and a dissonant interval ?

275.—How many kinds of consonant intervals are there ?

276.—How many kinds of imperfect intervals are there ?

277.—What are the perfect intervals ?

278.—How are intervals reckoned ?

279.—Give an easy rule for finding a major interval.

280.—What is a minor interval ?

281.—How are augmented intervals formed ?

282.—Can both major and minor intervals be augmented ?

283.—How are diminished intervals formed ?

284.—How is it that major intervals cannot be diminished ?

285.—Can minor intervals be augmented ?

286.—Can perfect intervals be diminished ?

287.—What is meant by the inversion of an interval ?

288.—What is the peculiarity of perfect intervals ?

289.—What do major, minor, augmented, and diminished intervals become by inversion ?

290.—What do unisons, 2nds, 3rds, 4ths, 5ths, 6ths, 7ths, and 8ths become by inversion ?

291.—How many semitones are there in (a) a major 3rd, (b) a perfect 5th, (c) an augmented 4th, (d) a minor 2nd ?

292.—Describe the intervals formed between the upper and lower of the two notes in the following passage, stating whether major, minor, augmented, or diminished. Refer to each interval by number :—

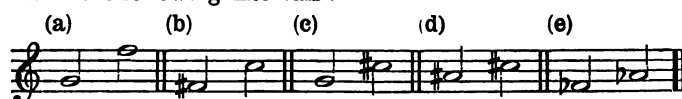


293.—From the following note write a major 3rd, a major 2nd, an augmented 4th, a diminished 5th, and a major 6th :—



294.—Write an augmented 2nd and an augmented 4th from each of the following notes : E♭, F#, C#, and B♭.

295.—Name the following intervals :—



296.—What would the following intervals become by inversion : (a) perfect 5th, (b) augmented 2nd, (c) diminished 7th, (d) minor 6th ?

297.—Write a major sixth above each of the following notes :—



298.—From the note E $\flat$  write an augmented 5th, a minor 6th, a major 7th, and a perfect 4th.

299.—Name the intervals between each of the following pairs of notes :—



300.—Name the intervals between each pair of notes :—



301.—Between which degrees of the major scale are these intervals to be met with : (a) minor 2nd, (b) major 6th, (c) minor 7th, (d) augmented 4th, (e) minor 8rd ?

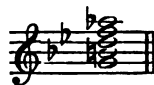
302.—Name the inversions of the following intervals : (a) major third, (b) diminished 4th, (c) perfect 5th, (d) diminished 7th, and (e) minor 6th.

308.—What interval exists between the sixth and seventh degrees of the harmonic form of the minor scale ?

304.—(a) Name the two degrees of the major scale between which the tritone exists ; (b) is it a concord or discord ? (c) what does it become by inversion ?

305.—Write the following intervals in the key of C# minor : major 8rd on the dominant, augmented 5th on the mediant, augmented 2nd on the submediant, and diminished 7th on the leading note.

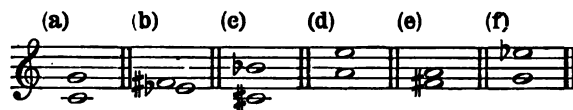
306.—Name the five dissonant intervals in the following chord :—



307.—Above the given notes write the inversions of the following intervals :— (a) major 8rd, (b) minor 6th, (c) augmented 2nd, (d) diminished 7th, (e) perfect 4th, (f) diminished 5th :—



308.—Name the inversions of the following :—



809.—Name the following intervals and describe them as consonant or dissonant :—



810.—Write the interval of an augmented 5th on the mediant of each of the five minor keys indicated by the following signatures :—

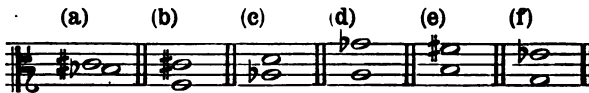


811.—Above the given notes write the following intervals : (a) diminished 7th, (b) diminished 3rd, (c) major 6th, (d) major 7th :—



812.—(a) Write a major 3rd, using F as the lower of the two notes ; (b) say to what three major keys it may belong.

813.—Name the following intervals :—



814.—Name the following intervals :—

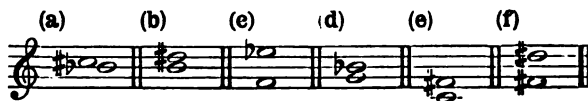


815.—From the given notes write (a) a minor 13th, (b) major (or perfect) 11th, (c) a minor 9th, (d) a diminished 10th :—



816.—Write and name two different intervals each containing three semitones. Use Ab as the lower of the two notes in the one case and as the higher of the two notes in the other case.

817.—Alter the following intervals, making them into (a) a minor 3rd, (b) a diminished 4th, (c) an augmented 6th, (d) an augmented 2nd, (e) a diminished 5th, (f) a diminished 7th. The lower note must in each case remain unaltered :—



818.—Write all the 5ths contained in the scale of B minor, and say which are perfect, augmented, and diminished.

819.—Give the diatonic and chromatic name of an interval which contains four semitones.

820.—Name the following intervals, and say which are concords and which are discords :—



821.—Invert the intervals given in question 820, name the inversions, and say which are concords and which are discords.

822.—Write an augmented 5th and a diminished 8rd above and below D $\flat$ .

823.—When are intervals diatonic and when chromatic?

824.—Name the following intervals and say to what key each belongs :—



825.—Name a perfect interval which can be formed of a black and a white note.

826.—What interval separates the subdominant from the tonic?

827.—Write successively a major 3rd from C, from E, from G $\sharp$ , and from B $\sharp$ .

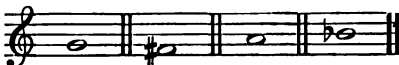
828.—Write a major 3rd above A and say to what major key it belongs; then enharmonically change the upper note and say to what minor key it belongs.

829.—Between which degrees of the major scale are major 2nds, minor 2nds, major 3rds, perfect 4ths, augmented 4ths, perfect 5ths, major 6ths, minor 6ths, major 7ths, and minor 7ths found?

830.—Between which degrees of the harmonic form of the minor scale are the following intervals to be met with: major 2nds, minor 2nds, augmented 2nds, major 3rds, minor 3rds, perfect 4ths, augmented 4ths, perfect 5ths, diminished 5ths, augmented 5ths, major 6ths, minor 6ths, major 7ths, and minor 7ths?

831.—(a) What is the tritone? (b) Give another name for it. (c) Say what other interval contains exactly the same number of semitones.

832.—Before each of the following notes write a semibreve a diatonic semitone above it, and, after each, write another semibreve a chromatic semitone below it :—



833.—What are intervals called when they exceed the compass of an octave?



## SECTION VI.

## TERMS, SIGNS, AND ABBREVIATIONS.

- 884.—Explain the following signs: (a) ♯, (b) ♭, (c) x, (d) b, (e) *tr*, (f) ^  
 885.—What is the difference between a dot and a dash placed over a note?  
 886.—What is an abbreviation? Give an example.  
 887.—How are repeats indicated?  
 888.—Explain the following: (a) X, (b) D.S., (c) D.C., (d) Fine, (e) Bis.  
 889.—What is a turn? Give an example.  
 840.—Show on another stave how the following would be played:—



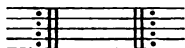
- 841.—What is an arpeggio?  
 842.—What is the difference between an *appoggiatura* and an *acciaccatura*?  
 843.—What would the following sign indicate if placed at the beginning of a piece of music: ♩ = 60?  
 844.—Explain the following: (a) soprano, (b) alto, (c) tenor, (d) bass, (e) mezzo-soprano, (f) baritone.  
 845.—How many kinds of musical instruments are there? Name some of each.  
 846.—What is rhythm?  
 847.—What is a score?  
 848.—What is a full score?  
 849.—What is a vocal score?  
 850.—What is a short score?  
 851.—Define the terms—(a) interval, (b) scale, (c) bar, (d) clef, (e) accent, (f) *rall.*, (g) *cres.*, (h) *dim.*  
 852.—Re-write the following as it would be played:—



- 853.—Write the following passage out in full:—



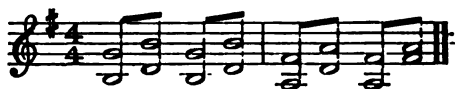
- 854.—What directions in pianoforte music are used to indicate (a) the use of the right pedal, (b) release of the right pedal, (c) use of the left pedal?  
 855.—Explain the difference between the following:—



- 856.—Show how the following should be played:—



**857.—Write out the following passage in full :—**



**858.—Show how the following should be played :—**



**859.—What is a mordent?**

360.—What is a direct?

861.—Explain the following: (a) M.D., (b) M.S.

362.—Write out fully the following passage:—



**868.—Write out the following phrase in full :—**



**864.—Write out the following passage as it should be played:—**



**865.—**Write out the following phrase as it should be played :—



**366.—What is a double shake? Give an example.**

867.—Classify the following: *Crescendo, Diminuendo, Forte, Mancando, Morendo, Largo, Larghetto, Adagio, Andante, Allegro, Vivace, Presto, Affetuoso, Cantabile, Con brio, Dolce, Fuoco.*

368.—What is the meaning of *Tempo rubato*?

369.—What is meant by a Legato style of performance?

370.—Give the meanings of the following: (a) *Tempo giusto*, (b) *L'istesso tempo*, (c) *A piacere*.

871.—Give the Italian for (a) delicately, (b) with grief, (c) with motion, (d) with tenderness, (e) sweetly, (f) with fury, (g) gracefully.

872.—Give the English of (a) Parlante, (b) Pesante, (c) Più, (d) Sciolto, (e) Tenuto, (f) Volonte, (g) Simile, (h) Soave, (i) Ben.

878.—(a) Write a passage denoting change of key from D major to D minor and (b) a passage denoting change of key from G minor to G major.

## SECTION VII.

## HARMONY AND COUNTERPOINT.

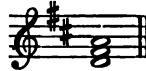
874.—What is harmony ?

875.—What is a common chord ?

876.—Why is the following not considered a full chord ?—



877.—Name the following chord and give all the names by which it may be known :—



878.—Write the common chord of E, F#, and Eb major, using proper signature in each case.

879.—Write the common chord of B minor, F# minor, Eb minor, and G# minor, using proper signature in each case.

880.—Build up a common chord on each degree of the scale of C, from tonic to submediant.

881.—Why is the leading note not available for a common chord ?

882.—When a bass note has no figures under it, what chord is implied ?

883.—What consecutive intervals are forbidden in four-part writing ?

884.—By what other names are consecutive 5ths and octaves called ?

885.—Which note of a common chord may be omitted ?

886.—Which note of a common chord can never be dispensed with ?

887.—In four-part writing, which note of a common chord is the best to double ?

888.—(a) What is the difference between close harmony and extended harmony ? (b) Which is the most effective ?

889.—Which positions of the following chords are preferable ?—



890.—Write a major common chord above each of the following :—



891.—Above each of the following notes write two others, with necessary accidentals, forming minor common chords :—



892.—Briefly describe each of the following chords :—



893.—Write a major common chord on the dominant of each of the minor keys indicated by the given signatures :—



894.—Write a minor common chord on the supertonic of each of the major keys whose signatures are here given :—



- 895.—Define (a) part, (b) score, (c) chord, (d) inversion, (e) consecutive 5ths.  
 896.—Define (a) extreme parts, (b) inner parts, (c) crossing of parts.  
 897.—When may consecutive octaves and 5ths be allowed ?  
 898.—Explain the following : (a) modulation, (b) enharmonic, (c) phrasing.  
 899.—What is understood by the "original position" of a common chord ?  
 400.—What is understood by the "inversion of a common chord" ?  
 401.—How many inversions has a common chord ?  
 402.—How are the inversions of a common chord figured ?  
 403.—Which is the best note to double in the first inversion of a common chord ?  
 404.—What chord most frequently follows a  $\frac{9}{4}$  chord ?  
 405.—How do the parts move when a second inversion of a common chord is followed by a  $\frac{5}{3}$  chord ?  
 406.—How are consecutive 5ths and octaves avoided in a succession of chords of the 6th ?  
 407.—What is a "passing  $\frac{9}{4}$ " ?  
 408.—What is the difference between a "passing  $\frac{9}{4}$ " and a "cadential  $\frac{9}{4}$ " ?  
 409.—Why is a  $\frac{9}{4}$  occurring on the accented portion of a bar called a "cadential  $\frac{9}{4}$ " ?  
 410.—Explain how the leading note should be treated.  
 411.—If a sharp, flat, or natural is placed on the left-hand side of a figure, what does it signify ?  
 412.—What is implied by accidentals placed under bass notes which have no figuring ?  
 413.—If a common chord of G occurred in a piece in the key of A $\flat$ , how would it be figured ?  
 414.—Write the common chord and its inversions in the keys of E $\flat$ , F $\sharp$ , and D major, and A, C $\sharp$ , and E $\flat$  minor.  
 415.—Write the following common chords, prefixing key signature in each case. (a) Tonic common chord with 5th in the treble, key E $\flat$ ; (b) first inversion of the dominant chord with 5th of root in treble, key D; (c) second inversion of subdominant chord with root in treble, key F. All the chords to be in four-part harmony.  
 416.—Write a chord of the 6th above each of the following notes, each chord to consist of three notes :—



417.—Write the first inversion of a major common chord above each of the following notes according to the figuring, each chord to consist of three notes. Mark roots :—



418.—Describe the following chords, name the roots, and say if they are derived from major or minor triads :—



419.—Write semibreve chords of three notes only, prefixing proper signature in each case : (a) Triad on supertonic of D minor, (b) first inversion of dominant triad in C# minor, (c) second inversion of subdominant triad in C# major.

420.—Describe each of the following chords as major or minor :—



421.—In a succession of chords of the 6th, where should the 6th be placed ? Give reasons for your answer.

422.—How many kinds of " motion " are there ? Name and explain them.

423.—Which kind of " motion " is preferable in four-part writing ?

424.—What is meant by " extreme parts " ?

425.—What is a discord ?

426.—What is the chord of the dominant 7th ?

427.—How many inversions has the chord of the dominant 7th ?

428.—What is the difference between the dominant 7th on E and the dominant 7th in the key of E ?

429.—Give the full and abbreviated figuring of the dominant 7th and its inversions.

430.—What are the three things necessary to a discord ? Explain them.

431.—Which discords have ceased to be among those requiring preparation ?

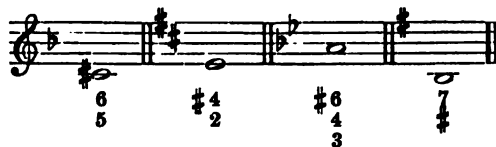
432.—Who was the first to use the dominant 7th without preparation ?

433.—Describe, as concords or discords, dominant 7ths, diminished triads, augmented triads, and common chords.

434.—Write above each of the following the chord indicated by the figuring ; each chord to consist of four notes :—



485.—Write above each of the following the chord indicated by the figuring :—



486.—Write the dominant 7th and its inversions in the keys of C minor and A $\flat$  major.

487.—Describe the following chords, mark the root of each, and add figuring :—



488.—In what key is the following chord? Figure and resolve it on to its proper concord :—



489.—Write and resolve the chord of the dominant 7th and its inversions in the key of F# major.

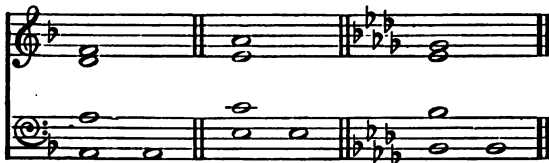
440.—Resolve the following discords :—



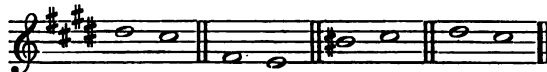
441.—Name the roots of the following chords :—



442.—Follow each of the second inversions given below with a major common chord :—



444.—In the key of C# minor, write and resolve the dominant 7th and its three inversions, using the following as treble notes :—



448.—In how many ways may the chord of the dominant 7th be resolved? Give examples.

The first system of the musical score for 'The Rose Tree' consists of two staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains a whole note chord of F4 and A-flat4. The bottom staff is in bass clef with the same key signature, containing a whole note chord of C3 and E-flat3. The time signature is 4/4.

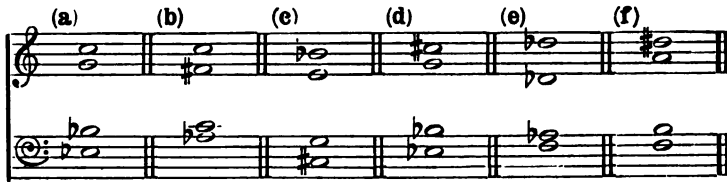
470.—Supply the missing notes in the following and describe each progression :—



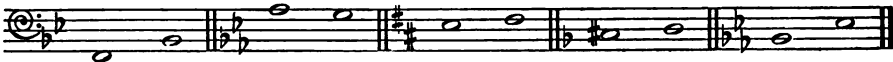




486.—Name the following chords :—



487.—On the given bass notes write and resolve (a) a chord of the dominant major 9th, (b) a French 6th, (c) a Neapolitan 6th, (d) a diminished 7th, and (e) a dominant minor 9th :—



488.—Write the following chords in the key of A major : (a) leading 7th, (b) added 6th, (c) German 6th, and (d) diminished 7th.

489.—What are "passing notes"?

490.—How many kinds of passing notes are there?

491.—On which portion of the bar do passing notes usually occur?

492.—What are "auxiliary notes"?

493.—Write a short passage introducing diatonic and chromatic passing notes and auxiliary notes.

494.—What is a cadence?

495.—How many kinds of cadences are there?

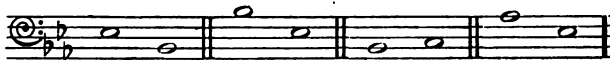
496.—How many kinds of perfect cadences are there?

497.—What is a half-close?

498.—Write a perfect, imperfect, and plagal cadence in the keys of Bb and G.

499.—Write a perfect and an interrupted cadence in the key of B minor.

500.—Write the cadences indicated by the following notes and name them :—



501.—What is the Tierce de Picardie?

502.—In each of the minor keys whose signatures are here given write a perfect cadence ending with the Tierce de Picardie :—



503.—What is a modulation?

504.—How many kinds of modulation are there? Name and explain them.

505.—Into what key does a major composition usually modulate first?

506.—To what key does a minor composition usually modulate first?

507.—What are attendant keys?

508.—Name the five relative or attendant keys of (a) Bb major, (b) E major, (c) D minor, (d) F# minor.

509.—What is a false relation? Give an example.

510.—Are augmented intervals allowed in four-part harmony?

511.—(a) Enharmonically change the following into a chord of the dominant seventh and resolve it:—



(b) Enharmonically change the following chord as many times as possible. Figure the bass of each chord:—



512.—What is a sequence?

513.—How many kinds of sequences are there?

514.—Which are the most frequent, real or tonal sequences?

515.—What is a pedal point or pedal bass?

516.—What is an inverted pedal?

517.—Is modulation allowable over a pedal bass? Explain fully.

518.—Which two notes are taken to form a double pedal?

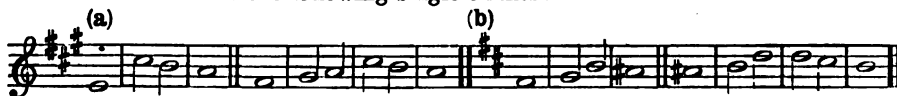
519.—Are three notes ever sustained in the bass?

520.—Define (a) melody, (b) ground bass.

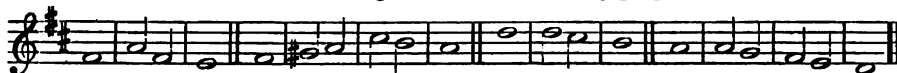
521.—Is there any difference between a bass note and a root or ground note?

522.—Show the barring of (a) a single chant, (b) a double chant.

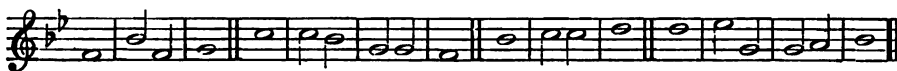
523.—Harmonize the following single chants:—



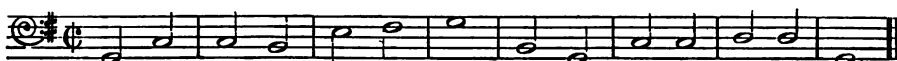
524.—Harmonize the following double chant, using proper clefs:—



525.—Harmonize the following chant, making the first section end in E $\flat$  major, the second section in F major, the third section on the dominant of the relative minor, and the fourth section in B $\flat$ . Use proper clefs:—



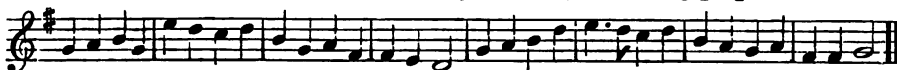
526.—Fill up the following unfigured bass in four parts, using proper clefs:—



527.—Fill up the following unfigured bass in four parts, using proper clefs:—



528.—Harmonize the following melody in four parts, using proper clefs:—



529.—Harmonize the following melody in four parts, using proper clefs. Passing notes should be introduced where possible :—



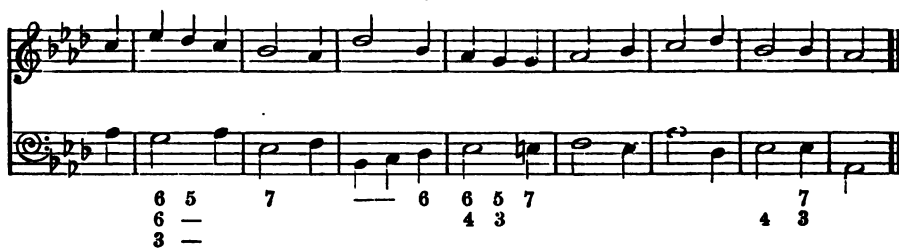
530.—Correct the errors in the following and refer to each chord by number :—



531.—Add treble, alto, and tenor to the following bass, using proper clefs :—



532.—Fill up the following, using proper clefs :—



533.—Add alto and tenor, according to the figuring, and use proper clefs :—



## SECTION VIII.

### ADVANCED QUESTIONS.

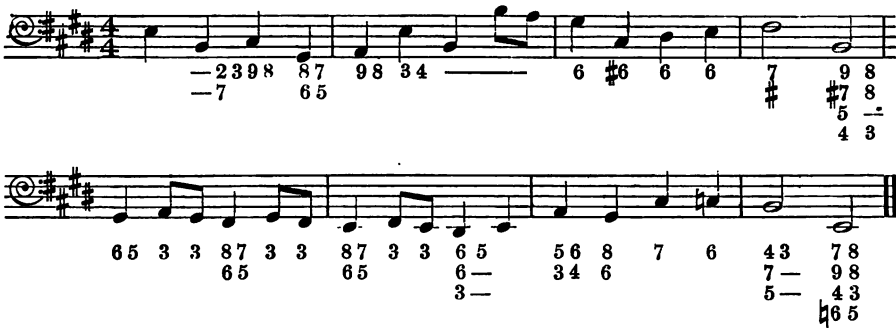
551.—Add three parts to the following bass, keeping up crotchet or pulsatory movement until the final bar :—



555.—Add second treble, alto, tenor, and bass parts to the following, introducing suspensions, passing notes, &c. Write in open score, using proper clefs:—



556.—Add two trebles, an alto, and a tenor to the following:—

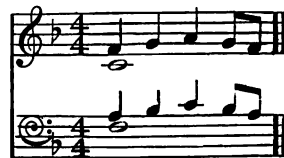


557.—Add two violin parts and a violoncello part to the following viola part. Mark the bowing gracefully:—



558.—Modulate as follows: (a) from G to E minor, (b) from G minor to E $\flat$  major, (c) from A major to G $\sharp$  minor, (d) from G major to F minor.

559.—Begin as follows and modulate to C major, A minor, D minor, B $\flat$  major, and back to F:—



560.—(a) Write a short passage in the key of  $E\flat$  major, introducing the following chords, but not necessarily in the order given. Place the number over each chord in your answer:—

(b) Explain the following chords and resolve each in two different ways:—

561.—Analyse the following:—

562.—To the following canto fermo add treble in the fourth species and bass in the third species:—

568.—To the following canto fermo add alto in the third species and tenor in the second species:—

564.—Add to this bass a canto fermo (in semibreves) in the alto and a treble in the fifth species:—



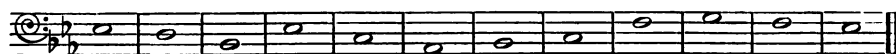
565.—To the following canto fermo add a tenor and an alto in the first species and a treble in the fourth species. The syncopation must remain unbroken :—



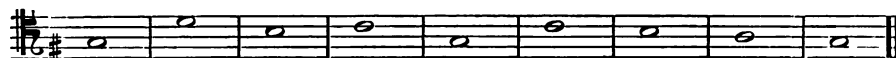
566.—To the following canto fermo add tenor in the first, alto in the fourth, and treble in the third species :—



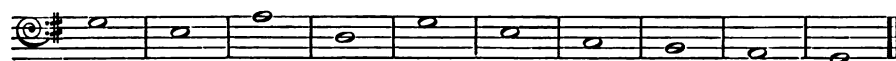
567.—To the following canto fermo add a tenor in the second species, an alto in the fourth species, and a treble in the third species:—



568.—Add a treble and an alto, both in the fourth species, and a bass in the third species to the following canto fermo :—



569.—To the following canto fermo add three parts in florid counterpoint:—



570.—To the following *canto fermo* add four parts, all in the first species of counterpoint :—



571.—Add four parts below the following subject, all in florid counterpoint:—



572.—Answer any two of the following fugue subjects :—



573.—Write a fugal exposition in four parts on the following subject. The counter-subject must be in double counterpoint :—



574.—Design a fugal subject suitable for employment in stretto and work it out on a tonic pedal.

575.—Continue the following two-part canon for at least eight additional bars and add a coda :—



576.—Score this passage for an orchestra of strings and wood-wind. Use discretion, both as to contrast and as to weight of tone :—

MENDELSSOHN, Op. 83.



\* Quoted from Royal College of Organists' papers.

† Quoted from a Victoria University Mus. Bac. paper.



577.—\*Score the following extract (from a Sonata by Beethoven) for piccolo, 1 flute, 2 hautboys, 2 clarinets, 2 bassoons, 2 trumpets, 4 horns, 3 trombones, kettle-drums, and the usual stringed instruments. In bars 5 to 12 the harmony may be made more complete and the arpeggio varied, or some equivalent substituted, for orchestral fitness and effect :—

The musical score is for a piano extract, marked "Allegro." It is in B-flat major (two flats) and 3/4 time. The score is presented in three systems, each with a piano part (treble and bass staves) and a vocal part (single staff).  
 - The first system shows the piano part with dynamics *f*, *sf*, and *cres.*  
 - The second system shows the piano part with dynamics *sf*, *sf p*, and *cres.*  
 - The third system shows the piano part with dynamics *p* and *sf*.  
 The vocal part is marked "8va." and includes various musical notations such as notes, rests, and dynamic markings.

578.—What is the phenomenon known as "Terzi Tuoni" and who is generally credited with its discovery?

579.—(a) By whom were "summation tones" discovered? (b) What are the "summation tones" of the following intervals?—

The musical notation shows a series of intervals on a staff. It starts with a C note, followed by a D note, then an E note, and finally a F note. The intervals between these notes are likely the ones being referred to in the question.

580.—Give the physical explanation of the rise of the pitch of a flue pipe with the rise of temperature.

581.—In tuning an organ it is usual to begin with the "principal" stop. What physical reason is there for choosing this particular stop in preference to others, say the "open diapason"?

582.—Describe the Æolian Harp and say to what its action is due.

583.—Write a melody of sixteen or twenty bars and analyse it.

\* Quoted from a Royal College of Organists' paper.

584.—Explain the terms Iambic, Trochaic, Dactylic, Anapæstic, and Amphibrachic, as applied to the metre of hymn tunes, and give an example of each.

585.—(a) Give the plan of a movement written according to "binary" form. (b) How does the "scherzo" differ from the "minuet"?

586.—Classify the following with respect to their time and rhythm: "chaconne," "sarabande," "gavotte," "gigue."

587.—What is the difference between a "glee" and a "madrigal"?

588.—What are the most conspicuous faults usually noticeable in imperfectly trained choirboys?

589.—What position is considered best for choirboys to adopt during practice, and what vowel sounds would you recommend a choirmaster to employ for the singing of the exercises?

590.—What should be chiefly remembered in training and developing the "chest" and "head" voice of boys?

591.—Give the open notes, both as written and as sounding, on a D horn without valves.

592.—(a) State if the following instruments are played with a single or double reed, and give the compass of each: Oboe, Clarinet, Bassoon, and Cor Anglais. (b) What is the normal key of the harp?

593.—(a) What was the stop known as the "mounted cornet"? (b) Describe the following stops: Clarabella, Unda Maris, Pyramidon, Gamba, Posaune, Oboe, Clarion, Æoline, and Physharmonica.

594.—(a) Briefly describe the following: Anemometer, Concussion-Valve, Shifting-Movement. (b) Describe how the tone is produced both in a "flue pipe" and a "reed pipe."

595.—(a) Who is called the "Father of German Oratorio"? (b) For what is Rameau chiefly known? (c) What was the nature of the work known as "The Triumphs of Oriana"? (d) Who was known as the "Father of Organ Playing"? (e) Who has been styled the "Father of Descriptive Music"?

596.—(a) Give the approximate date of birth and death of each of the following composers, and name a work by each: Palestrina, Spontini, Battishill, Nicolo Isouard. (b) Give a brief account of Monteverde.

597.—(a) Give the approximate date of the composition of the following works: "Messiah," "Creation," "Mount of Olives," "St. Paul," "Fall of Babylon." (b) Mention some writers of the suite and modern sonata, with dates.

598.—Write the subject and answer of Bach's "Giant" Fugue, and mention any peculiarity in the construction of the work.


599.—What is the difference between a *finite* and an *infinite canon*?

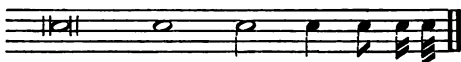
600.—Explain the following: (a) *Per recte et retro*, (b) *Rosalia*, (c) *Canone et sospira*, (d) *Tasto solo*.

## PART II.

### MODEL ANSWERS.

#### SECTION I.

- 1.—By the shape of characters called notes.
- 2.—According to the first seven letters of the alphabet—viz., A, B, C, D, E, F, G.
- 3.—A breve, made thus 

4. 

- 5.—Quavers, semiquavers, and demisemiquavers.
- 6.—No.
- 7.—(a) Eight quavers, (b) six quavers, (c) four quavers.










8. 

9. 

- 10.—A third.

11.



- |  |  |
|--|--|
| 12.—  | 20.—  |
| 13.—Six.   | 21.—  |
| 14.—Fourteen.  | 22.—  |
| 15.—A minim.   | 23.—  |
| 16.—A breve.   | 24.—  |
| 17.—A dotted minim.  | 25.—  |
| 18.—Three.   | 26.—  |
| 19.—  |  |

27. 

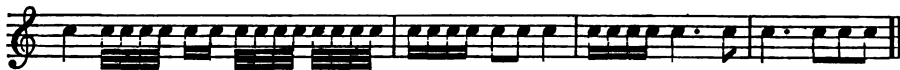
28. 

29.—By adding another dot.

30.—(a) Six, (b) sixteen, (c) seven.

31.—(a) Four, (b) three, (c) eight, (d) seven.

32.



33.—It adds to its time value one-half of the length of the note which it follows.

34.—Two dots placed after a note add to the time value three-quarters of the length of the note which they follow.

35.—Three dots are occasionally placed after notes or rests, and the third dot then adds half the time value of the second dot.




36.—Yes, hemidemisemiquavers are occasionally met with.

37.—By making the minim a dotted note.

38.—A group of three notes occupying the time of two.

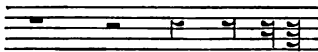
39.—A group of four notes occupying the time of three.

40.—A group of five notes occupying the time of four.

41.—(a) ; (b) ; (c) 

42.—Cessation of sound, or Silence.

43.

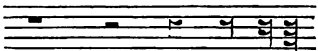


44.—Quaver rests, semiquaver rests, and demisemiquaver rests.

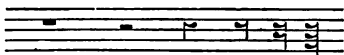
45.—A semibreve rest hangs *from* the line, and a minim rest, rests *on* the line.

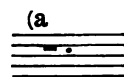
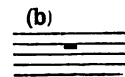
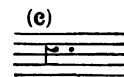
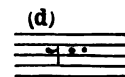
46.—A crotchet rest is made with a crook to the right and a quaver rest with a crook to the left.

47.



48.



49. (a)  (b)  (c)  (d) 

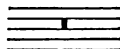
50.



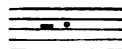
51.—A dotted minim rest.

52.—A quaver rest.

53.



54.



55.—A semibreve rest.

56.—By placing dots after them.

57.



58.



59.



60.



## SECTION II.

61.—By lines and spaces.





62.—The ladder or staff of eleven lines and ten spaces.

63.—Because it represented sounds which exceeded the compass of the voice of either man or woman.

64.—“Middle C.”

65.—A staff is the five parallel lines on which notes are written, but a clef is a sign to show which portion of the stave—treble or bass—is in use.

66.—With leger lines.

67.—(a) ; (b)  The treble, also called the G clef, is written on thesecond line—viz.,  and the bass, also called the F clef, is written on thefourth line, thus 

68.—That the music over which the sign is placed is to be played an octave higher.

69.—That the music under which the sign is placed is to be played an octave lower.


70.—A return to the place of the notes, as written.

71. 

72. 

73.—Four.


74.—The soprano clef is written on the first line and the mezzo-soprano clef on the second line.

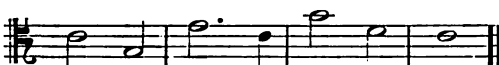
75.—The baritone clef is the F clef written on the third line, thus 

76.—The first and second lines of the treble stave and the fourth and fifth lines of the bass stave.

77.—The first line of the treble stave and the third, fourth, and fifth lines of the bass stave.

78.—By a red line.

79. ALTO. 

TENOR. 

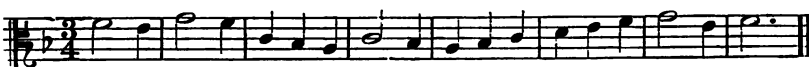
MEZZO-SOPRANO. 

SOPRANO. 

80. 

81. 

82. 

83. 



87.—A half-tone and the smallest division of pitch practically recognised in our present system of music.

88.—It raises it one semitone.

89.—It lowers it one semitone.

90.—They restore notes previously raised or lowered to their original pitch.

91.—Double sharps raise the notes before which they are placed a whole tone (two semitones) and double flats lower the notes before which they are placed a whole tone (two semitones).

92.—(a)  $\sharp\sharp$ ; (b)  $\flat\flat$ .

93.—When they are placed immediately after the clef sign at the beginning of a piece of music.

94.—Seven.

95.—Essentials.

96.—The effect of an essential is permanent throughout a piece, but that of an accidental temporary and only continues through the bar in which it occurs.

97.—A change of notation without a change of sound, *e.g.*—

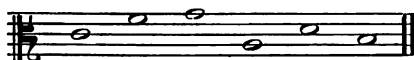


100.—Seven—

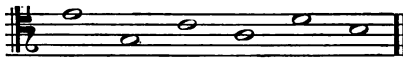


102.—The 4th, 5th, 6th, 7th, and 8th.

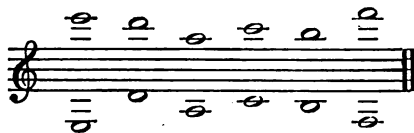
108.



104.



105.



106.



107.—G, E, C, and A respectively.

108.



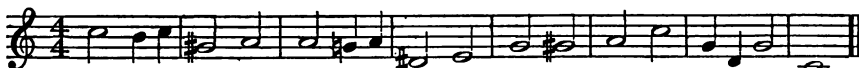
109.



110.



111.



112.—The first, second, fourth, and fifth lines of the alto stave belong also to the treble and bass staves, and the first, third, fourth, and fifth lines of the tenor stave belong also to the treble and bass staves.

118.



114.



115.



116.—(a) The alto clef, (b) the tenor clef. (c) the mezzo-soprano clef, (d) the soprano clef, (e) the treble clef, (f) the bass clef.



117.—(a) The tenor clef, (b) the mezzo-soprano clef, (c) the alto clef, (d) the soprano clef, (e) the treble clef, (f) the bass clef.

118.



119.



120.—(a) The alto clef, (b) the soprano clef, (c) the tenor clef, (d) the mezzo-soprano clef, (e) the treble clef, (f) the bass clef.

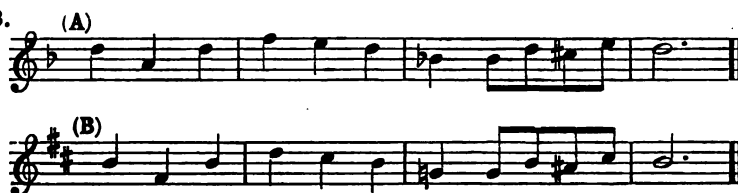
121.



122.



123.



124.



125.



## SECTION III.

126.—A sign placed at the beginning of every piece of music indicating the number of divisions in each bar.

127.—(a) The upper of the two figures in a time signature shows the number of divisions of a semibreve counted in each bar; (b) the lower figure refers to the division of the semibreve—the quality or kind of note adopted—*e.g.*,  $\frac{2}{4}$  means two-fourths (two crotchets) of a semibreve,  $\frac{3}{8}$ , three-eighths of a semibreve (three quavers) in a bar.

128.—(a) Two-fourths of a semibreve, each beat of the value of a crotchet; (b) four-fourths of a semibreve, each beat of the value of a crotchet; (c) three-fourths of a semibreve, each beat of the value of a crotchet.

129.—*d. d. d. o o. .*

130.



(a) Simple duple, (b) simple triple, (c) simple triple, (d) simple duple, (e) compound quadruple, (f) simple quadruple, (g) compound triple.

131.



132.—The particular force or stress which is given to certain notes more than others.

133.—On the first and third beats.

134.—(a) First and third strong, second and fourth weak ; (b) first strong, second and third weak ; (c) first strong, second weak ; (d) first strong, second and third weak, fourth moderately strong, fifth and sixth weak ; (e) first strong, second and third weak, fourth moderately strong, fifth and sixth weak, seventh moderately strong, eighth and ninth weak ; (f) first strong, second and third weak, fourth moderately strong, fifth and sixth weak, seventh strong, eighth and ninth weak, tenth moderately strong, eleventh and twelfth weak.



137.—(a) Compound ; (b) triple ; (c) first strong, second and third weak, fourth moderately strong, fifth and sixth weak, seventh moderately strong, eighth and ninth weak.

138.—(a) Quadruple ; (b) simple ; (c) four beats in a bar, each of the value of a crotchet ; (d) on the first and third ; (e) C.

139.—(a)  $\frac{4}{4}$  ; (b)  $\frac{4}{4}$  ; (c)  $\frac{4}{4}$  ; (d)  $\frac{4}{4}$ .

140.—(a)  $\frac{4}{8}$  ; (b)  $\frac{4}{8}$  ; (c)  $\frac{4}{8}$ .



142.—C time is quadruple, with two strong accents ; and C is duple, with one strong accent ; moreover, C time is more generally rapid in pace than C time.

143.—(a) To divide one bar or measure from another. (b) To show the completion of a musical phrase or sentence ; or, in hymn-tunes, to indicate the end of each line of the words.



(a) Value of each beat, one crotchet. (b) Value of each beat, a minim.

145.—The symmetrical arrangement of music in regard to time and accent.

146.



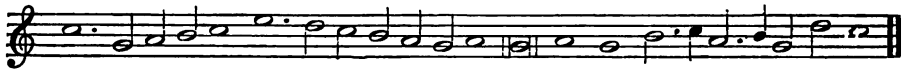
147.



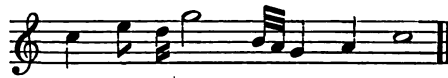
148.—A disturbance of the natural flow of the accent by displacing it from the strong to the weak beat of the bar.



161.



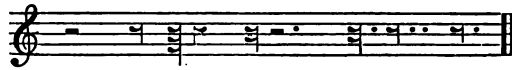
162.



163.



164.



165.



166.



167.



168.



169.



170.



171.





# SECTION IV.

183.—A series of sounds alphabetically arranged from any note to its repetition or octave.

184.—Two, diatonic and chromatic.

185.—Two, major and minor.

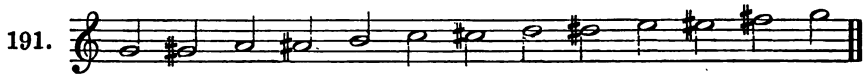
186.—The tones occur between the first and second, second and third, fourth and fifth, fifth and sixth, and sixth and seventh; and the semitones between the third and fourth and seventh and eighth.

187.—Harmonic and melodic. In the former the semitones occur between the same degrees both ascending and descending, but in the latter this is not so, the sixth and seventh degrees being raised ascending, but lowered descending.

188.—Between the second and third, fifth and sixth, and seventh and eighth, ascending and descending.

189.—Between the second and third and seventh and eighth ascending, and between the sixth and fifth and third and second descending.

190.—One which proceeds upwards and downwards by semitones only and has twelve degrees.



193.—1st. Tonic.

2nd. Supertonic.

3rd. Mediant.

4th. Subdominant.

5th. Dominant.

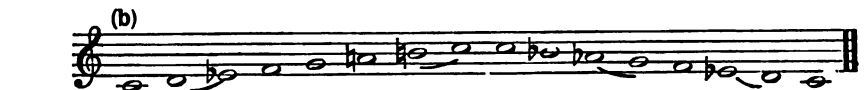
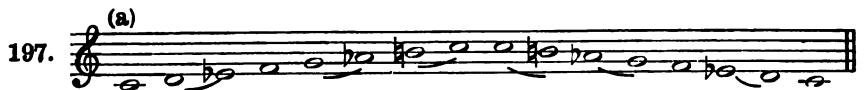
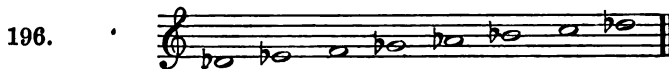
6th. Submediant or superdominant.

7th. Leading note or subtonic.

8th. Octave.

194.—Submediant and superdominant.

195.—Leading note and subtonic.

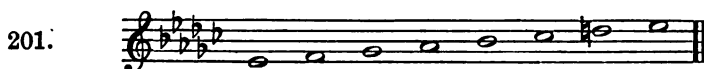
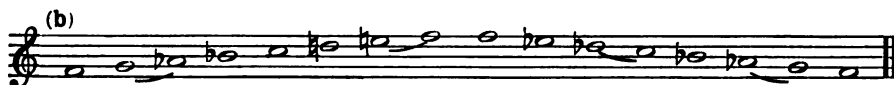


198.—D flat major :—





200.—(a) The scale of F minor, harmonic form.



202.—By the term "relative minor" is meant the minor key having the same key signature as any given major key—*e.g.*, B minor is the relative minor of D major, both keys having the same number of sharps in the signature.

203.—By the term "tonic minor" is meant the minor key which has the same name as any given major key—*e.g.*, G minor is the "tonic minor" of G major because it bears the same name.

204.—A major.

205.—C minor.



207.—The third degree.

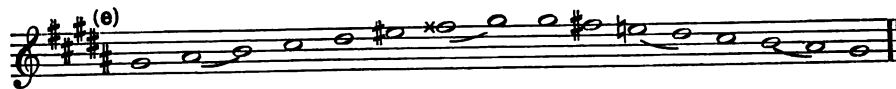
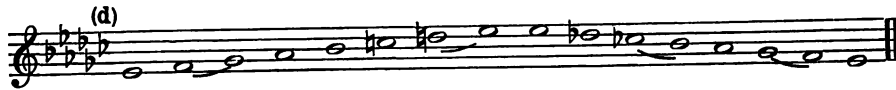
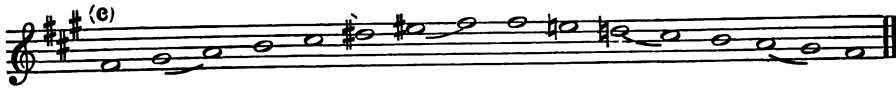
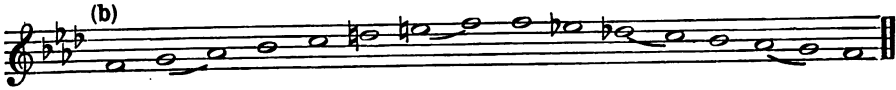
208.—A series of four notes, including two tones and a semitone.

209.—A, E, and B.

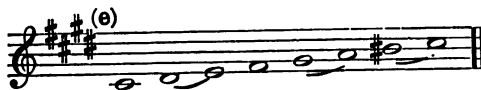




212.



213.



214.



215.



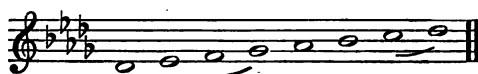
216.



217.

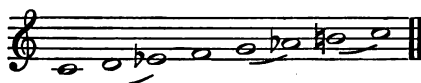


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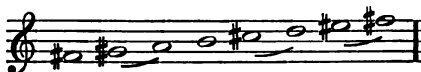


D $\flat$  is the tonic, F the mediant, G $\flat$  the subdominant, A $\flat$  the dominant, and C is the leading-note.

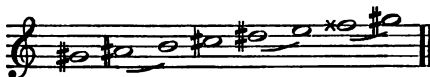
219.



220.—Scale of F $\sharp$  minor, harmonic form.



221.

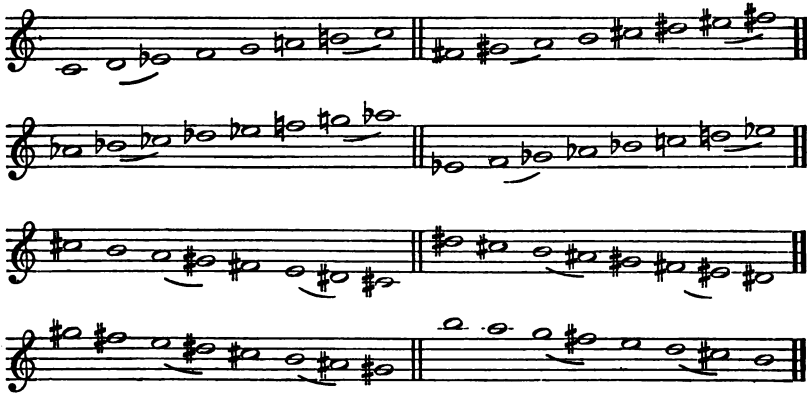


222.—The third degree of the scale is called the mediant because it is midway between the tonic and dominant.

223.—Because it occupies the same position between the subdominant and tonic as the mediant occupies between the tonic and dominant.

224.—D, A, F $\sharp$ , B.

225.



226.—B major.

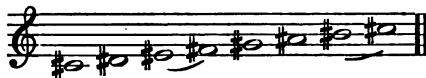


227.—That a diatonic scale consists chiefly of whole-tone intervals and a chromatic scale consists entirely of semitone intervals.

228.



229.



230.—(a) A $\sharp$ , B, and D $\sharp$ .  
(c) C, D $\flat$ , and F.

(b) F, G $\flat$ , and B $\flat$ .  
(d) G, A $\flat$ , and C.

231.—(a) E, B, and G $\sharp$ .  
(c) E $\flat$ , B $\flat$ , and G.

(b) C $\sharp$ , G $\sharp$ , and E $\sharp$ .  
(d) B, F $\sharp$ , and D $\sharp$ .

232.—G $\sharp$  minor, D $\sharp$  minor, and A $\sharp$  minor.

233.—The submediant.

234.



235.—They both contain exactly the same number of tones and semitones.

236.



237.—(a) G $\flat$ , D $\flat$ , and F; (b) A, E, and G $\sharp$ ; (c) C $\sharp$ , G $\sharp$ , and B $\sharp$ .

238.—The seventh degree.

239.—The fourth degree.

240.—B $\flat$  is the dominant of E $\flat$ , the mediant of G $\flat$ , and the leading note of C $\flat$ .

241.—F $\sharp$  is the supertonic of E, the superdominant of A, and the dominant of B.

242.—(a) A $\flat$  and B $\flat$ ; (b) E and B.

243.—(a) E; (b) B; (c) C.

244.—Between the sixth and seventh degrees.

245.—A $\sharp$  appears as the submediant in the scale of C, as the dominant in the scale of D, as the subdominant in the scale of E, as the mediant in the scale of F, as the supertonic in the scale of G, and as the leading-note in the scale of B $\flat$ .

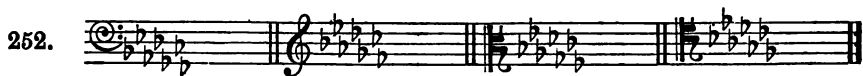
246.—C $\sharp$  is the dominant of F $\sharp$  minor, the mediant of A $\sharp$  minor, and the leading note of D minor.

247.—E $\flat$  is the mediant of C minor, the submediant of G minor, and the subdominant of B $\flat$  minor.

248.—The dominant.

249.—(a) G minor; (b) the third degree.

250.—A sign, consisting of sharps or flats, placed at the beginning of every piece of music, immediately after the clef sign, to show the scale or key in which the piece is written.



254.—(a) F $\sharp$  minor. (b) D $\sharp$  minor. (c) C minor. (d) E $\flat$  minor.

(e) D minor. (f) A $\flat$  minor.

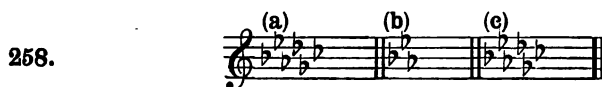
255.—(a) F major. (b) E major. (c) B major. (d) G $\flat$  major.

(e) D major. (f) C $\sharp$  major.


256.—(a) B $\flat$  major and G minor. (b) E major and C $\sharp$  minor.

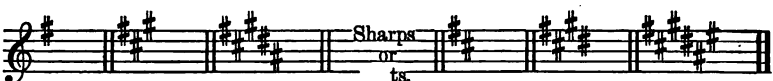
(c) D $\flat$  major and B $\flat$  minor. (d) B major and G $\sharp$  minor.

(e) C $\flat$  major and A $\flat$  minor.




259.—D $\flat$  major and B $\flat$  minor.

260. 

261. 

262.—The leading-note.

263. 

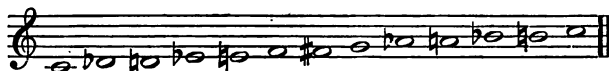
264. (a) 

(b) Because it is the leading-note, which must always be seven degrees away from the tonic.

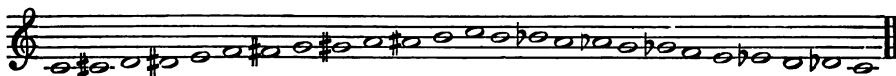
265.—The difference between the “harmonic” and “melodic” forms of the chromatic minor scale is one of notation only, the pitch of every note remaining the same in both cases. The formation of the harmonic scale is as follows: The seven notes of the major diatonic scale are taken as a basis, and to these are added the three flats belonging to the tonic minor key—viz., minor 3rd, minor 6th, and minor 7th.

The tone between the fourth and fifth degrees is divided into two semitones by the insertion of the sharpened fourth, and the tone between the first and second degrees by the flattened supertonic.

The scale will, therefore, be as follows, and is the same descending as ascending:—




For the formation of the “melodic” scale, the seven notes of the major diatonic scale are again taken as the basis. Wherever diatonic semitones do not already exist, sharps are added. In the descending scale flats are used instead of sharps, and is as follows:—



266.—B $\natural$ .

267.—C $\times$ .

268. 

269.—(a) E $\flat$  major. (b) E major.

270.—(a) G minor. (b) F $\sharp$  minor.

271.—(a) D major. (b) B $\flat$  minor.

## SECTION V.

272.—The distance from one musical sound to another.

273.—Two ; consonant and dissonant.

274.—When a consonant interval is sounded it appeals to the ear with a sense of completeness, requiring no other sound to follow ; not so with a dissonant interval, which, when sounded, seems to leave a desire for completion or resolution.

275.—Two ; perfect and imperfect.

276.—Two ; major and minor.

277.—The 4th, 5th, and 8th.

278.—Upwards, inclusively, and by the numbers of names of notes they contain.

279.—See if the upper note is in the major scale of the lower note, and, if so, the interval will be major—*e.g.*, C to A is a major 6th, because A (the upper note) is in the major scale of C (the lower note).



280.—An interval which contains one semitone less than a major interval.

281.—By raising the pitch of the upper note a semitone, or by lowering the pitch of the under note a semitone—*e.g.*, the two notes C to E—major third—can be augmented by making the E♭ into E♯, or by making the C♯ into C♮.



282.—No. Major intervals can, but if minor intervals were augmented they would become major.

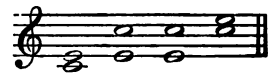
283.—By lowering the pitch of the upper sound a semitone or by raising the pitch of the under sound a semitone.

284.—Because they would then become minor.

285.—No ; because they would then become major.

286.—Yes.

287.—When the relative positions of the notes forming the interval is changed, the highest note becoming the lowest note and the lowest note becoming the highest, *e.g.*—



288.—That they remain perfect when inverted.

289.—Major intervals when inverted become minor.

Minor intervals when inverted become major.

Augmented intervals when inverted become diminished.

Diminished intervals when inverted become augmented.

290.—Unisons by inversion become eighths.

Seconds by inversion become sevenths.

Thirds by inversion become sixths.

Fourths by inversion become fifths.

Fifths by inversion become fourths.

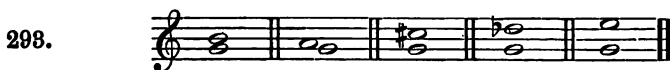
Sixths by inversion become thirds.

Sevenths by inversion become seconds.

Eighths by inversion become unisons.

291.—(a) Four ; (b) seven ; (c) six ; (d) one.

- 292.—(1) Perfect 8th. (6) Minor 3rd. (11) Augmented 5th.  
 (2) Major 6th. (7) Perfect 4th. (12) Major 6th.  
 (3) Diminished 5th. (8) Major 3rd. (13) Minor 7th.  
 (4) Major 3rd. (9) Perfect 4th. (14) Major 7th.  
 (5) Minor 3rd. (10) Perfect 5th. (15) Perfect 8th.



- 295.—(a) Minor 7th. (b) Diminished 5th. (c) Augmented 4th.  
 (d) Minor 3rd. (e) Major 3rd.

- 296.—(a) Perfect 4th. (b) Diminished 7th. (c) Augmented 2nd. (d) Major 3rd.



- 299.—(a) Major 3rd. (b) Perfect 8th. (c) Perfect 4th.  
 (d) Major 2nd. (e) Minor 3rd. (f) Minor 2nd.

- 300.—(a) Perfect 4th. (b) Minor 2nd. (c) Minor 3rd.  
 (d) Perfect 4th. (e) Major 2nd. (f) Perfect 4th.  
 (g) Major 2nd. (h) Minor 7th. (i) Major 2nd.  
 (k) Perfect 4th. (l) Major 3rd. (m) Augmented 2nd.  
 (n) Minor 2nd. (o) Major 2nd. (p) Perfect 4th.

301.—(a) Between the third and fourth and seventh and eighth. (b) Between the first and sixth and between the second and seventh. (c) Between the second and eighth. (d) Between the fourth and seventh. (e) Between the second and fourth, third and fifth, and between the sixth and eighth.

- 302.—(a) Minor 6th. (b) Augmented 5th. (c) Perfect 4th.  
 (d) Augmented 2nd. (e) Major 3rd.

303.—An augmented 2nd.

- 304.—(a) Between the fourth and seventh degrees. (b) Discord.  
 (c) Diminished 5th.



- 306.—(1) Minor 9th from G to Ab. (4) Diminished 7th from Bb to Ab.  
 (2) Minor 7th from G to F. (5) Diminished 5th from D to Ab.  
 (3) Diminished 5th from Bb to F.

807. (a) (b) (c) (d) (e) (f)

- 808.—(a) Perfect 4th. (b) Diminished 7th. (c) Augmented 2nd.  
 (d) Perfect 4th. (e) Major 6th. (f) Major 3rd.

- 809.—(a) Diminished 7th—dissonant. (b) Minor 6th—consonant.  
 (c) Major 6th—consonant. (d) Minor 3rd—consonant.

810. (a) (b) (c) (d) (e)

811. (a) (b) (c) (d)

- 812.—(a) (b) F major, C major, and B $\flat$  major.

- 813.—(a) Augmented 2nd. (b) Augmented 5th. (c) Augmented 4th.  
 (d) Diminished 7th. (e) Perfect 5th. (f) Minor 6th.

- 814.—(a) Perfect 5th. (b) Diminished 7th. (c) Diminished 5th.  
 (d) Augmented 4th. (e) Augmented 4th. (f) Major 7th.

815. (a) (b) (c) (d)

- 816.—An augmented 2nd and a minor 3rd both contain three semitones :—

Aug. 2nd. Minor 3rd.

817. (a) (b) (c) (d) (e) (f)


818. (a) (b) (c) (d)

- (a) Perfect 5th. (b) Diminished 5th  
 (c) Augmented 5th. (d) Perfect 5th.


- 819.—Major 3rd and diminished 4th.




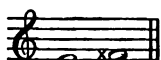
- 820.—(a) Augmented 5th—discord. (b) Major 6th—concord.  
 (c) Augmented 4th—discord. (d) Major 7th—discord.  
 (e) Augmented 3rd—discord.

821. 

- (a) Diminished 4th—discord. (b) Minor 3rd—concord.  
 (c) Diminished 5th—discord. (d) Minor 2nd—discord.  
 (e) Diminished 6th—discord.

822. 


823.—Intervals are diatonic when they occur in an unaltered diatonic scale, thus—  and chromatic when one of the notes of the diatonic scale

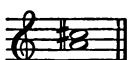
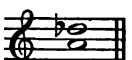
 is chromatically altered by augmenting or diminishing it one semitone.

- 824.—(a) Minor 3rd, belongs to the key of E $\flat$  minor.  
 (b) Major 3rd, „ „ „ B $\flat$  major.  
 (c) Minor 3rd, „ „ „ F minor.  
 (d) Minor 3rd, „ „ „ A $\sharp$  minor.

825.—From B $\flat$  to F.

826.—A perfect 5th.

827. 

828.  belongs to the key of A major.  belongs to the key of B $\flat$  minor.

329.—Major 2nds are found between the first and second, second and third, fourth and fifth, fifth and sixth, and sixth and seventh.

Minor 2nds, between the third and fourth and seventh and eighth.

Major 3rds, between the first and third, fourth and sixth, and fifth and seventh.

Perfect 4ths, between the first and fourth, second and fifth, third and sixth, and fifth and eighth.

Augmented 4th, between the fourth and seventh.

Perfect 5ths, between the first and fifth, second and sixth, third and seventh, and fourth and eighth.

Major 6ths, between the first and sixth and second and seventh.

Minor 6th, between the third and eighth.

Major 7th, between the first and seventh.

Minor 7th, between the second and eighth.

880.—*Major 2nds* are found between the first and second, third and fourth, and fourth and fifth.

*Minor 2nds*, between the second and third, fifth and sixth, and seventh and eighth.

*Augmented 2nd*, between the sixth and seventh.

*Major 3rds*, between the third and fifth, fifth and seventh, and sixth and eighth.

*Minor 3rds*, between the first and third, second and fourth, and fourth and sixth.

*Perfect 4ths*, between the first and fourth, second and fifth, third and sixth, and fifth and eighth.

*Augmented 4th*, between the fourth and seventh.

*Perfect 5ths*, between the first and fifth and fourth and eighth.

*Diminished 5th*, between the second and sixth.

*Augmented 5th*, between the third and seventh.

*Major 6ths*, between the second and seventh and third and eighth.

*Minor 6th*, between the first and sixth.

*Major 7th*, between the first and seventh.

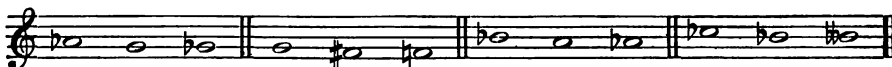
*Minor 7th*, between the second and eighth.

881.—(a) An interval which contains three whole tones.

(b) Augmented 4th.

(c) Diminished 5th.

882.



888.—Compound.

## SECTION VI.

884.—(a) A sharp, used to raise the pitch of any natural note one semitone.

(b) A flat, used to lower the pitch of any natural note one semitone.

(c) A double sharp, used to raise the pitch of any natural note a whole tone—two semitones.

(d) A double flat, used to lower the pitch of any natural note a whole tone—two semitones.


(e) A shake, or trill.

(f) A sign called a Pause, and signifies that the note, or rest, over or under which it is placed is to be considerably prolonged.


885.—The dot is a staccato mark placed over a note, showing that it is to be played crisply or shortly; when the dash is used instead of the dot, the note is to be made much shorter.


886.—A sign frequently employed in grouping notes, showing what notes are to be played without actually writing them—*e.g.*, if the following were written—



837.—In various ways, with dots placed by the side of a double-bar, thus: 

in which case the preceding movement is to be repeated; or by dots placed after

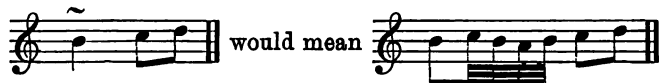
a double-bar, thus:  when the following movement is to be repeated.

When on both sides of a double-bar, thus:  the preceding and following

movements are to be repeated. Repeats are also indicated by the use of the sign  $\text{X}$  or D.S., both abbreviations of the words *Dal Segno*, and when this is the case the repeat is to be made from the sign. Yet another sign, D.C. or *Da Capo*, is used, which indicates that the repeat is to be made from the beginning.

838.—(a) and (b) are both abbreviations of the words *Dal Segno*, which means “from the sign”; (c) is an abbreviation of the words *Da Capo*, which means “again, from the beginning”; (d) means “the end,” and is sometimes used to mark the conclusion of a piece; generally after D.C. or D.S.; (e) means “twice,” and is frequently used when one or a few bars of music are to be repeated.


839.—A sign representing a group of notes made thus  $\sim$ , *e.g.*, the following:—



840.—(a), (b), and (c) are inverted turns, and commence with the note below the principal note in each case. A sharp, flat, or natural placed over or under the turn shows that the note above or below the written note is to be so inflected. The given examples would be played as follows:—



841.—A chord, the notes of which are played after each other as quickly as possible commencing with the lowest, instead of being sounded together.

842.—An *appoggiatura* is a small note placed before a principal or accented note and takes half its time value. An *acciaccatura* is a small note written thus, , and takes no appreciable time value from the note it precedes, but should be sounded as quickly as possible.

843.—That each crotchet would move at the pace of the pendulum of the metronome regulated to 60.

844.—(a) High voices of women and children.

(b) Low voices of women and children or the highest voices of men.

(c) High voices of men.

(d) Low voices of men.

(e) Voices of women and children which are lower than soprano, but not so low as contralto.

(f) High bass voices of men.

845.—Three: stringed, wind, and percussion; among the first may be numbered the violin, viola, and harp; among the second, flute, clarinet, bassoon, and trumpet; and among the third, drum, cymbal, and triangle.

846.—The symmetrical arrangement of music with regard to time and accent.

847.—A piece of music in which all the parts are written, both vocal and instrumental.

848.—A piece in which the whole of the instrumental and vocal parts are given.

849.—A piece in which the vocal parts only are given.

850.—A piece in which the parts are condensed into two parallel staves, treble and bass.

351.—(a) The distance from one musical sound to another.

(b) A succession of musical sounds alphabetically arranged from any note to its repetition or octave.

(c) The music between any two bar lines.

(d) A sign used to fix the positions of the notes on the staff.

(e) The stress which recurs at regular intervals of time in each bar.

(f) An abbreviation of the word *rallentando*, which means slackening the pace.

(g) An abbreviation of the word *crescendo*, which means increasing the tone.

(h) An abbreviation of the word *diminuendo*, which means diminishing the tone.

352.



358.



359.—A sign of embellishment, made thus *w*, showing that the written note and the note above it are to be played as quickly as possible.

360.—A sign made thus *w*, or *✓*, frequently found at the end of a line or at the bottom of a page, indicating the note which is to follow.

361.—(a) An abbreviation of the words *man diritta*, which means the right hand. (b) An abbreviation of the words *man sinistra*, meaning the left hand.

362.



363.



364.



365.



366.—Two single shakes played simultaneously :—



367.—Crescendo, diminuendo, forte, mancando, and morendo are words indicating intensity of tone; largo, larghetto, adagio, andante, presto, allegro, and vivace indicate speed; and affetuoso, cantabile, con brio, dolce, and fuoco indicate expression.

368.—Robbed time; the alteration in speed as regards acceleration and retardation which a performer may make for the purpose of expression.

369.—A smooth style of performance.

370.—(a) In exact time; (b) in the same time; (c) at will or pleasure.

371.—(a) Con delicatezza; (b) con duolo; (c) con moto; (d) con tenerezza; (e) dolce; (f) furioso; (g) grazioso.

372.—(a) In a speaking manner; (b) heavily; (c) more; (d) distinctly; (e) held on; (f) in a light flying manner; (g) in the same manner; (h) sweetly; (i) well.

373.



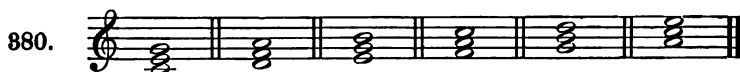
## SECTION VII.

874.—The proper combination of musical sounds.

875.—A note, with its major or minor 3rd and perfect 5th.

876.—Because it contains no 5th.

877.—The common chord of D. It can be known by four names : (1) The common chord of D, (2) the key chord of D, (3) the tonic common chord in the key of D, (4)  $\frac{5}{3}$  on D.



881.—Because it bears a diminished 5th.

882.—A common ( $\frac{5}{3}$ ) chord.

883.—Consecutive 5ths and octaves.

884.—Parallel 5ths and parallel 8ths.

885.—The 5th.

886.—The 3rd.

887.—The bass note.

888.—(a) Extended harmony is when the notes forming the chord are kept as nearly as possible equidistant, as in the following chord :—

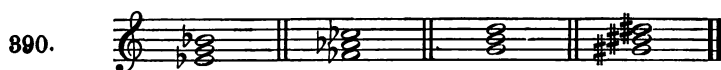


Close harmony is when three of the four notes forming the chord are very high up, leaving a large interval between the bass and tenor, thus :—



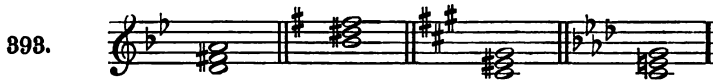
(b) Extended harmony.

889.—Those at (c) and (d).





- 892.—(a) Common chord of F major. (b) Common chord of F# minor.  
(c) An augmented triad on G. (d) A diminished triad on G.



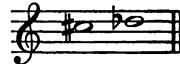
- 895.—(a) So much of a piece of music as is performed by any one voice or instrument.  
(b) A piece in which the several parts of the harmony are arranged one above another on the same page.  
(c) Two or more notes sounded in combination.  
(d) When the root of a chord is not in the bass, but transferred to an upper part.  
(e) Fifths which occur consecutively, whether by skips or conjunctly.
- 896.—(a) The outside parts—*i.e.*, the treble and bass, in four-part harmony.  
(b) The two middle parts—*i.e.*, the alto and tenor, in four-part harmony.  
(c) When any two parts cross each other—*e.g.*, when the alto goes below the tenor or the tenor goes above the alto.

897.—When there is no motion between the parts, but they remain stationary, *e.g.* :—



898.—(a) The passing from one key to another.

- (b) Having intervals less than a semitone, denoting change of name, but not of pitch, *e.g.* :—



(c) The proper rendering of music in regard to its rhythmical divisions.

899.—When it is so arranged that the tonic is in the bass—*e.g.*, G, B, D would be the original position of the common chord of G.

400.—A chord having some other note than the root in the bass.

401.—Two.

402.— $\frac{3}{4}$  and  $\frac{2}{4}$ .

403.—Either the 3rd or the 6th, but the doubling of the bass note should be avoided.

404.—A  $\frac{3}{4}$  chord.

405.—The 6th goes to the 5th, and the 4th to the 3rd, and the bass note is doubled.

406.—By doubling the 3rd and 6th alternately.

407.—A  $\frac{2}{4}$  which occurs on the non-accented portion of a bar.

408.—A “cadential  $\frac{3}{4}$ ” always occurs on the accented portion of a bar, and is followed by a  $\frac{3}{4}$  chord on the same bass note. A “passing  $\frac{3}{4}$ ” occurs on the non-accented portion of a bar, and is not necessarily followed by a  $\frac{3}{4}$  chord. Sometimes it is followed by a  $\frac{3}{4}$  chord and sometimes by another  $\frac{3}{4}$  chord.

409.—Because it so frequently occurs at the cadence.

410.—It should rise to the key-note.

411.—That the interval indicated by the figure is to be inflected according to the sign, whatever it may be.

412.—That the third of the chord is to be inflected, or deflected, as the case may be.

413.— $\sharp 5$ .  
 $\flat 8$ .

414.

414.

415.

(a) (b) (c)

416.

417.

- 418.—(a) First inversion of the common chord of D major, root D.  
 (b) Second inversion of the common chord of D $\flat$  major, root D $\flat$ .  
 (c) An augmented triad on F, usually found on the dominant of the major or minor key.  
 (d) Second inversion of the common chord of A $\flat$  minor, root A $\flat$ .  
 (e) Diminished triad on D. Portion of chord of minor 7th—viz., the three upper notes of B $\flat$ , D, F, and A $\flat$ .





- 420.—(a) Common chord of G# minor. (b) Common chord of A# major.  
 (c) " " C " (d) " " E7 minor.  
 (e) " " G major.

421.—In the treble; the alto should then take the 3rd, and the tenor alternately double the 3rd and 6th. This is done to avoid consecutive 5ths and octaves.

422.—Three; similar when the parts move in the same direction, contrary when the parts move in opposite directions, and oblique when one part is stationary while another part moves.

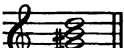
423.—Contrary motion.

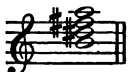
424.—The two outside parts—viz., treble and bass in four-part harmony.

425.—A chord not complete in itself, but requiring to be followed by another chord.

426.—A chord containing a major 3rd, a perfect 5th, and a minor 7th on the dominant.

427.—Three.

428.—By the dominant 7th on E is meant a chord of the dominant 7th built on the note E, as follows: ; but by the dominant 7th in the key of

E is meant the chord of the dominant 7th built on the dominant of the key of E, thus:— 

429.—Full figuring:  $\frac{7}{b}$ ,  $\frac{6}{b}$ ,  $\frac{6}{b}$ , and  $\frac{6}{b}$ .

Abbreviated figuring:  $\tau$ ,  $\frac{6}{b}$ ,  $\frac{4}{b}$ , and  $\frac{4}{b}$ .

430.—Preparation, percussion, and resolution. By preparation is meant the hearing of the dissonant note as a consonant note before it is heard in the discord. The percussion is the striking of the discord, and the resolution is the feeling of rest obtained when the dissonant note falls to a consonant note in the next chord.

431.—Dominant discords.

432.—Monteverde.

433.—Dominant 7ths, diminished triads, and augmented triads are discords; common chords are concords.



486.



(a) (b) (c) (d) (e) (f)

487.



- (a) First inversion of the dominant 7th in the key of F.  
 (b) Second inversion of the common chord of A.  
 (c) Third inversion of the dominant 7th in the key of C.  
 (d) Second inversion of the dominant 7th in the key of G.  
 (e) First inversion of the common chord of G minor.  
 (f) Dominant 7th in the key of G.

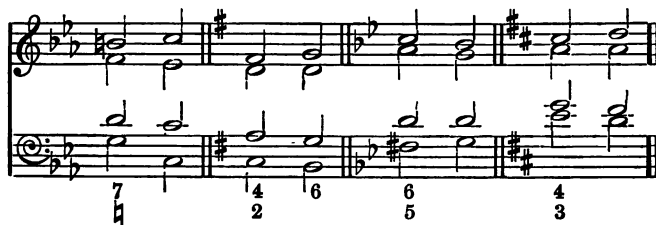
488. E minor.



489.



440.

441.—(a) D. (b) E. (c) A $\flat$ . (d) C $\sharp$ .

442.

Figured bass notation below the staves: 6 5 6 5 6 5

443.—It may rise to the 5th.

444.

Figured bass notation below the staves: 7 6 6 4 3 4 2

445.—A chord of  $\frac{6}{3}$  on the subdominant. It is so called because it has the appearance of being a common chord of the subdominant, with a 6th added to it.

446.—Motion between two parts which suggests consecutives, though they do not actually occur—*e.g.*, a 7th followed by an 8th, or a 3rd followed by a 5th in similar motion.

447.

448.—Two, diatonically and chromatically. The chief diatonic resolutions are as follows :—

Figured bass notation below the staves: 7 7 7 6 5

The following are some of the chromatic resolutions of the same chord :—

449.

450.—(a)  $G\flat$  should not be doubled because it is the lowest or bass note of the chord of the 6th.

(b)  $F$  should not be doubled because it is the 7th or discord, and  $B$  should not be doubled because it is the leading-note.

451.—A consonant note sustained with the next chord to form a discord.

452.—By  $\frac{5}{3}$ .

453.—Three.

454.—First inversion,  $\frac{3}{6}$ .

Second inversion,  $\frac{6}{4}$ .

Third inversion,  $\frac{7}{2}$ , or simply  $\frac{4}{2}$ .

455.—The 4th of the root going to the 3rd and accompanied by the octave and 5th.

456.—Three; the first is figured  $\frac{9}{8}$ , the second  $\frac{7}{6}$ , and the third  $\frac{5}{4}$ .

457.—When the whole of one chord is suspended over the bass of another, whether the bass be the root or third of the chord; as is allowed when the progression of the roots is by rise of 4ths, *e.g.* :—



458.—The suspension of two notes into a chord.

459.—The suspension of three notes into a chord.

460.—The 9th and 4th.

461.—The 9th, 4th, and 7th.

462.—The holding on of a consonant note into the chord which follows, so as to form a discord which is resolved upwards.

463.—A retardation resolves upwards and a suspension downwards.


464.—It should not be prepared by an 8th.


465.





466.





467.  7 8

468.  6 9 8  
5 4 3


469.  7 9 8  
5 7 8  
3 4 3


470. (a)  6 7 6


(b)  #6 4 #3  
4 3

(c)  #6 #7 8  
4 3 #3 -

- (a) Suspension 76. First inversion of the suspended 9th.  
 (b) Suspended 4th.  
 (c) Retardation, 7 to 8. Suspended leading-note.


471.  6 6 6 6 9 8  
4 2 - 7 6

472.  6 9 8  
5 4 3

473.  7 9 8  
#3 #7 8  
4 #3

474.—Yes. The suspended discords are always prepared, but fundamental discords are frequently taken without preparation.

475.—Four; the first is figured  $\frac{7}{5}$ , the second  $\frac{6}{5}$ , the third  $\frac{4}{3}$ , and the fourth  $\frac{4}{3}$

476.  9 8  
4 3

477.—Because the 3rd should not be heard together with the 4th.

478.

479.

(b) The chord of the "diminished 7th."

480.—The 5th from the root must rise a 2nd or fall a 5th, or consecutive 5ths will result.

481.—No, because it is so frequently taken without preparation.

482.—A chord which contains a sharpened 6th on the minor 6th of the scale.

483.—Three; called respectively the Italian 6th, the French 6th, and the German 6th. The Italian 6th is accompanied with the doubled 3rd, the French 6th with the 4th and 3rd, and the German 6th with the 5th and 3rd.

484.

485.—A chord containing a minor 3rd and a minor 6th on the subdominant.

486.—(a) The chord of the added 6th.

(b) An Italian 6th.

(c) The chord of the diminished 7th.

(d) A German 6th.

(e) A Neapolitan 6th.

(f) A French 6th.

487.

488.

489.—Notes which lie between notes essential to the harmony, but which are not in themselves essential.

490.—Two ; diatonic and chromatic.

491.—On the unaccented portion.

492.—Chromatic passing-notes which occur on the accented portion of a bar.

498.

494.—The close of a musical sentence.

495.—Three ; perfect, imperfect, and interrupted.

496.—Two ; authentic and plagal.

497.—A progression from tonic to dominant, called also the imperfect cadence.

498.

499.

500.

501.—The name given to the last chord of a composition in the minor mode when that chord is major.

502.



503.—The passing from one key to another.

504.—Three ; natural or diatonic, extraneous or chromatic, and enharmonic. Modulation is termed natural or diatonic when it is made to one of the relative or attendant keys ; extraneous or chromatic when it is made to some other than the relative keys ; and enharmonic when it is effected by a change of notation—*i.e.*, by changing the name of one or more notes in a chord.

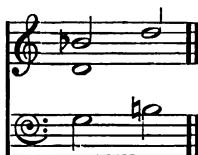
505.—To the dominant.

506.—To the relative major.

507.—Keys which are closely allied to the tonic—*i.e.*, the relative minor, and the dominant and subdominant with their relative minors.

508.—(a) G minor, F major, D minor, E $\flat$  major, and C minor.(b) C $\sharp$  minor, B major, G $\sharp$  minor, A major, and F $\sharp$  minor.(c) F major, G minor, B $\flat$  major, A minor, and C major.(d) A major, C $\sharp$  minor, E major, B minor, and D major.

509.—The separation of two chromatic notes, by giving one of them to one part and the other to another part, *e.g.* :—



510.—Very rarely ; their effect is not good.

(a) (b)

511.

b7 #6 b6 b6 #6  
5 5 4 4 #4  
3 3 b3 2 #2

512.—The repetition of the same phrase in melody or harmony, or both, with different degrees of the scale.

513.—Two ; real and tonal. A real sequence is one in which all the chords or intervals are major or minor at each repetition, as in the original. A tonal sequence is one in which all the chords or intervals at each repetition are according to the key in which the passage occurs, and therefore do not absolutely resemble the original.

514.—Tonal sequences.



515.—A bass note, either tonic or dominant, sustained through a succession of chords, of which the pedal note may or may not form an essential portion

516.—A pedal note taken in an upper part.

517.—Yes, though it is not usual. If it be a tonic pedal, a modulation may be made to the subdominant, when the pedal note becomes the dominant of the new key. If it be a dominant pedal, a modulation may be made to the dominant, when the pedal note will become the tonic of the new key.

518.—The tonic and dominant.

519.—Yes ; the tonic, dominant, and second dominant are sometimes sustained to form a triple-sustained note.

520.—(a) A succession of single musical sounds.

(b) A bass repeated several times with varied accompaniments.

521.—Yes, by a bass note is meant the lowest note of a chord ; but by root or ground note is meant the note from which the chord is derived.

(a)

522. 

(b)

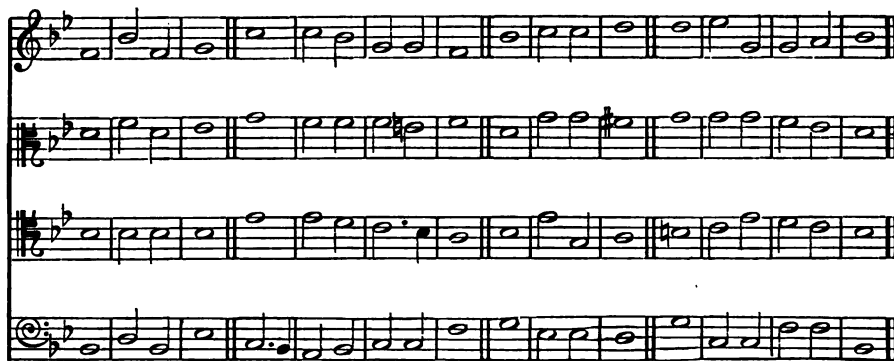


523. (a) 

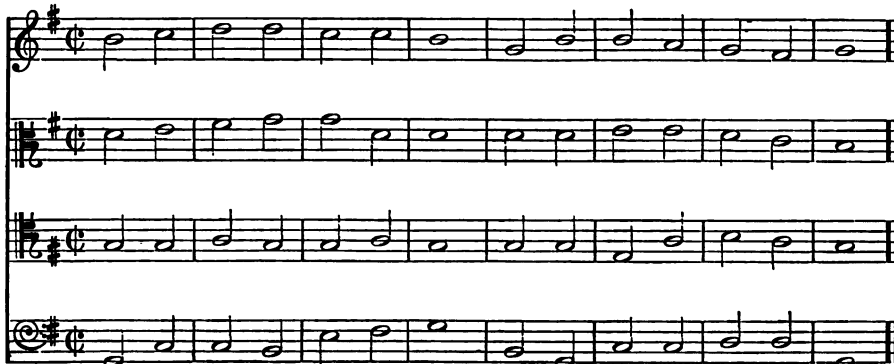
(b) 

524. 

525.



526.



527.



**528.**

The musical score for 'The Rose Tree' is presented in two systems. Each system contains four staves. The first staff of each system is in treble clef, and the remaining three are in bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The melody is written on the first staff, while the accompaniment is distributed across the other three staves. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as rests and accidentals. The piece concludes with a final double bar line and a repeat sign.

530.—Chords 1 and 2, consecutive 5ths between bass and tenor, and consecutive octaves between bass and alto. Chords 2 and 3, "false relation," between treble of chord 2 and bass of chord 3. Chord 5, bass-note of first inversion doubled. Chord 6, discord (7th) not resolved. Between chords 6 and 7 (bass and alto), hidden octaves, and between chords 7 and 8, consecutive octaves (treble and tenor) occur. Chords 10 and 11, consecutive 5ths occur between treble and alto.

**581.**

7  $\sharp 6$  6 6 6 5 4 6 7 3 3 6  $\flat 6$  7  
4 4 3 2 — — 4 — 3

G

582.

6 5 7 — 6 6 5 7 4 3

6 — 3 —

583.

6 6 5 — 7 6 5 #5 6 6 6 6 5 7

b3 4 2 — 3 9 8 3 4 — 3 3

6 5 7 #6 6 6 8 — #7 7

6 — 5 5 6 4 — 6 5

3 — 3 3 3 2 3

584.

8 7 7 6 6 6 6 - 5 - 6 6 8 7 4 3 5 6 7 8 9 8 7 6 6 7 5 6 5  
 3-4-2-4 5 4 3 6 4 7 3 4 3

585.

586.

587.—The art of combining themes or melodies to be performed together, and may be defined as melody against melody.

588.—Five. First species, note against note ; second species, two notes in the counterpoint against one of the subject ; third species, three, four, or more notes in the counterpoint against one of the subject ; fourth species, syncopation ; fifth species, florid.

589.—No. Two major 3rds should not follow each other at the step of a major 2nd, because of the tritone (augmented 4th) which exists between the notes of different parts, as at (a) F and B. The effect is almost as bad when one of the notes bears a perfect 5th, as at (b).

540.—“ Changing notes.

541.—Discords which occur on the unaccented portion of a bar

542.—Each of the five species of counterpoint has its own rules and regulations, but the following are among the chief for two-part counterpoint :—

In the first species consecutive octaves and 5ths are strictly forbidden. More than three consecutive 3rds or 6ths should not be permitted, no augmented or diminished intervals are allowed, and the tritone (augmented 4th) should be strictly avoided. "False relation," and unison between subject and counterpoint, is forbidden, and contrary motion is desirable wherever possible.

The second species being essentially a study of passing-notes, scale passages are preferable to broken harmony. No skip should be made to a discord, and no two chords should occur in the same bar. The rule for one chord in each bar should at all times be strictly observed. Consecutive 5ths and 8ths on successive down beats should be avoided. The counterpoint usually begins on the second beat of the bar, preceded by a half-bar's rest.

In the third species (four notes to one) the first note should be a concord, though it may sometimes, like the second, be a passing discord. The third note may occasionally be a passing discord, but should generally be a concord. In this species the unison is allowed between counterpoint and subject, but it should not occur on the first beat of a bar. The tritone in a scale passage of four notes should be avoided, unless they are part of a scale. Octaves and 5ths should not occur successively on down beats, nor between the third of one bar and the first of the next bar. The counterpoint usually begins on the second beat of the bar, preceded by a crotchet rest.

In the fourth species the broad rule regarding the use of suspensions—viz., "A passage which is bad without a suspension is not made good by the introduction of a suspension"—should be carefully remembered. Hence a 9th must not be prepared by an 8th, or consecutive octaves will result; and a 4th must not be prepared by a 5th, or consecutive 5ths will result. The counterpoint, as in the second species, begins with an up beat, and the syncopations may be concordant or discordant. If possible, the syncopation should be retained throughout the exercise, but if, by reason of the awkwardness of the *canto fermo*, this cannot be managed, it may be broken for the space of two minims.

The fifth species (*florid*) is really a mixture of all the other species, and is therefore more or less bound by the laws which regulate them.

543.—The suspended 9th and the suspended 4th. Both these discords are used in the fourth and fifth species of counterpoint.

544.—Because it can only be used either where it is or may be accompanied with the 5th. It is therefore unavailable on the mediant and the leading-note in the major key, and on the supertonic, mediant, and leading-note in the minor key, those notes not bearing common chords.

545.

(a) (b)  
C.F. C.F.

C.F. 6 6 6 6 6 6

546.

(a)

C.F.

6 6 # 6 #6

(b)

C.F.

6 6 6 6

547.

(a)

C.F.

6 6 6 6

(b)

C.F.

6 6

(c)

C.F.

7 #6 #5 6 7 6 7 6 7 #6

(d)

C.F.

5 2 4 2 6 5 2 6 5 2

548.

(a)

*C.F.*

7 6 5 6 6 7 6 6 7 6

(b)

*C.F.*

5 — 4 —  
2 — 2 —

549.

(a)

*C.F.*

(b)

*C.F.*

6 6 6 6



550.

(a) C.F.



(b)



551.

SECTION VIII.



552.



553.



First system of musical notation, consisting of four staves. The top staff is in treble clef, and the bottom three are in bass clef. The key signature has one sharp (F#). The music features various note values including eighth, quarter, and half notes, with some slurs and ties.

Second system of musical notation, consisting of four staves. The top staff is in treble clef, and the bottom three are in bass clef. The key signature has one sharp (F#). The music continues with various note values and slurs, ending with double bar lines.

554.

(a.)

Exercise 554(a), consisting of four staves. The top staff is in treble clef, and the bottom three are in bass clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. The music features various note values including quarter, eighth, and half notes, with some slurs and ties.



A musical score for the song 'The Rose Tree'. It consists of five staves. The first two staves are for the vocal melody, with the first staff in treble clef and the second in bass clef. The third staff is for the piano accompaniment, in treble clef. The fourth and fifth staves are for the piano accompaniment, in bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The melody is simple and catchy, with a repeating pattern of eighth and quarter notes. The piano accompaniment provides a steady harmonic foundation with chords and moving lines.

**556.**

[illegible]

6 5 3 3 8 7 3 3 8 7 3 3 6 5 5 6 8 7 6 4 3 7 8 8 3 6

6 5 6 5 6 5 3 3 3 4 6 5 — 5 — 4 3 6

3 —

557.



558.

(a) (b)

Exercise 558 consists of two parts, (a) and (b). Part (a) is in G major (one sharp) and 2/4 time. The treble staff contains a melody of eighth and quarter notes, while the bass staff provides a harmonic accompaniment of chords and single notes. Part (b) is in B minor (two flats) and 2/4 time. The treble staff features a more complex melody with some accidentals, and the bass staff continues with a supporting accompaniment.

(c)

Exercise 558, part (c), is in D major (two sharps) and 2/4 time. The treble staff shows a melody with various intervals, including some chromatic movement. The bass staff provides a steady accompaniment with chords and moving lines.

(d)

Exercise 558, part (d), is in G major (one sharp) and 4/2 time. The treble staff contains a melody with wide intervals and some accidentals. The bass staff provides a harmonic foundation with chords and moving lines.

559.

Exercise 559, first system, is in G major (one sharp) and 4/2 time. The treble staff features a melody with some chromaticism. The bass staff provides a harmonic accompaniment with chords and moving lines.

Exercise 559, second system, continues the piece in G major (one sharp) and 4/2 time. The treble staff shows a continuation of the melody, and the bass staff provides a supporting accompaniment.

560. (1) (3) (4) (2) (5) (7) (6)

(a)

(b) (1) Chord of the dominant minor 13th.

(a) \* (b) \*

b13 7 3 b 13 (#5) 7 3

(2) Chord of the augmented 6th; known as the "French 6th," roots A and E.

(a) \* (b) \*

#6 4 3

(8) The first inversion of the major common chord, taken on the minor 2nd of the minor key, and known as the "Neapolitan 6th."

(a) \* (b) \*

#6 # 6 7

- 561.—Bar 1. Common chord of B minor.  
 Bar 2. First inversion of common chord of F# major, and suspension 9 to 8 on tonic.  
 Bar 3. Second inversion of common chord of F# major, followed by first inversion of tonic common chord.  
 Bar 4. First inversion of tonic minor 9th (root B), followed by first inversion of dominant 7th (root B).  
 Bar 5. Major triad of E, with 3rd suspended.  
 Bar 6. Seven to six suspension on F# (root D).  
 Bar 7. First inversion of common chord of D, followed by first inversion of dominant 7th (root D).  
 Bar 8. Four to three suspension.  
 Bar 9. Common chord of G minor, enharmonically changed to last inversion of dominant minor 9th (root F#).  
 Bar 10. Common chord of F# with bass descending, forming last inversion of dominant 7th, and followed by first inversion of common chord of B minor.



- Bar 11. First inversion of common chord of C, followed by chord of the augmented 6th (Italian form). Roots D and A.  
 Bar 12. Common chord of D, and first inversion of common chord of A.  
 Bar 13. Second inversion of minor 9th of F $\sharp$ , with 5th of root flattened, creating augmented 6th, known as the German form, the 9th resolving first.  
 Bar 14. Second inversion of the common chord of E minor, and common chord of E minor.  
 Bar 15. Suspension 4 to 3 on dominant.  
 Bar 16. Common chord of B major (Tierce de Picardie).

562.

562. Musical score for exercise 562, showing three systems of staves with treble, alto, and bass clefs. The first system includes a "C.F." marking. Fingerings are indicated by numbers 4, 5, 6, and 7 below the notes.

568.

568. Musical score for exercise 568, showing three systems of staves with treble, alto, and bass clefs. The first system includes a "C.F." marking. Fingerings are indicated by numbers 6, 7, and 6 below the notes.

564.

564. *C.F.*

9 8 5 6

6 7 6 4 3

565.

565. *C.F.*

7 6 5 6 7 6 7 6

6 9 8 6 7 6

566.

Exercise 566, measures 1-4. The score is in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The first staff (treble clef) contains a melody of eighth and quarter notes. The second staff (treble clef) contains a melody of half notes and quarter notes. The third staff (treble clef) contains a melody of half notes. The fourth staff (bass clef) contains a bass line with whole notes and half notes, labeled "C.F." above the first measure. Fingering numbers 6, 9, and 8 are written below the bass line in measures 2, 3, and 4 respectively.

Exercise 566, measures 5-8. The score continues in the same key and time signature. The first staff (treble clef) contains a melody of eighth and quarter notes. The second staff (treble clef) contains a melody of half notes and quarter notes. The third staff (treble clef) contains a melody of half notes. The fourth staff (bass clef) contains a bass line with whole notes and half notes. Fingering numbers 9, 8, 6, 7, and 6 are written below the bass line in measures 5, 6, 7, and 8 respectively.

567.

Exercise 567, measures 1-6. The score is in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The first staff (treble clef) contains a melody of eighth and quarter notes. The second staff (treble clef) contains a melody of half notes and quarter notes. The third staff (treble clef) contains a melody of half notes. The fourth staff (bass clef) contains a bass line with whole notes and half notes, labeled "C.F." above the first measure. Fingering numbers 6, 9, 8, 6, and 6 are written below the bass line in measures 1, 2, 3, 4, and 5 respectively. A final "H" is written below the bass line in measure 6.

First system of musical notation for exercise 568. It consists of four staves. The top three staves are in treble clef with a key signature of two flats (B-flat and E-flat). The bottom staff is in bass clef with the same key signature. The music is written in a 4/4 time signature. The first staff contains a continuous eighth-note melody. The second and third staves contain a slower melody with half and quarter notes. The bottom staff contains a bass line with half and quarter notes. Below the bottom staff, the numbers 9, 8, 6, 7, and 6 are written under the first five measures.

568.

Second system of musical notation for exercise 568. It consists of four staves. The top three staves are in treble clef with a key signature of one sharp (F-sharp). The bottom staff is in bass clef with the same key signature. The music is written in a 4/4 time signature. The first staff contains a continuous eighth-note melody. The second and third staves contain a slower melody with half and quarter notes. The bottom staff contains a bass line with half and quarter notes. Below the bottom staff, the numbers 9 and 8 are written under the first two measures of the last measure.

*C.F.*

Third system of musical notation for exercise 568. It consists of four staves. The top three staves are in treble clef with a key signature of one sharp (F-sharp). The bottom staff is in bass clef with the same key signature. The music is written in a 4/4 time signature. The first staff contains a continuous eighth-note melody. The second and third staves contain a slower melody with half and quarter notes. The bottom staff contains a bass line with half and quarter notes. Below the bottom staff, the numbers 6, 7, 6, 4, and 3 are written under the first five measures.

569.

Exercise 569 consists of six measures. The notation is as follows:

- Measure 1:** Treble clef, G4 quarter, A4 quarter, B4 quarter, C5 quarter, B4 quarter, A4 quarter, G4 quarter. Bass clef, G3 half, B2 half.
- Measure 2:** Treble clef, A4 quarter, B4 quarter, C5 quarter, B4 quarter, A4 quarter, G4 quarter, F#4 quarter. Bass clef, A2 half, C3 half.
- Measure 3:** Treble clef, B4 quarter, C5 quarter, B4 quarter, A4 quarter, G4 quarter, F#4 quarter, E4 quarter. Bass clef, B2 half, D3 half.
- Measure 4:** Treble clef, C5 quarter, B4 quarter, A4 quarter, G4 quarter, F#4 quarter, E4 quarter, D4 quarter. Bass clef, C3 half, E3 half.
- Measure 5:** Treble clef, B4 quarter, A4 quarter, G4 quarter, F#4 quarter, E4 quarter, D4 quarter, C4 quarter. Bass clef, D3 half, F#2 half.
- Measure 6:** Treble clef, A4 quarter, G4 quarter, F#4 quarter, E4 quarter, D4 quarter, C4 quarter, B3 quarter. Bass clef, E3 half, G2 half.

The label *C.F.* is placed above the bass staff in measure 5. A finger number '6' is written below the bass staff at the end of measure 6.

Exercise 569 continues with measures 7 through 12:

- Measure 7:** Treble clef, G4 quarter, A4 quarter, B4 quarter, C5 quarter, B4 quarter, A4 quarter, G4 quarter. Bass clef, G3 half, B2 half.
- Measure 8:** Treble clef, A4 quarter, B4 quarter, C5 quarter, B4 quarter, A4 quarter, G4 quarter, F#4 quarter. Bass clef, A2 half, C3 half.
- Measure 9:** Treble clef, B4 quarter, C5 quarter, B4 quarter, A4 quarter, G4 quarter, F#4 quarter, E4 quarter. Bass clef, B2 half, D3 half.
- Measure 10:** Treble clef, C5 quarter, B4 quarter, A4 quarter, G4 quarter, F#4 quarter, E4 quarter, D4 quarter. Bass clef, C3 half, E3 half.
- Measure 11:** Treble clef, B4 quarter, A4 quarter, G4 quarter, F#4 quarter, E4 quarter, D4 quarter, C4 quarter. Bass clef, D3 half, F#2 half.
- Measure 12:** Treble clef, A4 quarter, G4 quarter, F#4 quarter, E4 quarter, D4 quarter, C4 quarter, B3 quarter. Bass clef, E3 half, G2 half.

Finger numbers '6', '7', and '6' are written below the bass staff at the end of measures 10, 11, and 12 respectively.

570.

Exercise 570 consists of twelve measures, all marked *C.F.* (Crescendo Forte). The notation is as follows:

- Measures 1-12:** Treble clef, G4 quarter, A4 quarter, B4 quarter, C5 quarter, B4 quarter, A4 quarter, G4 quarter. Bass clef, G3 half, B2 half.

Finger numbers are written below the bass staff at the end of each measure: #, 6, 6, 6, 6, #6, 6, #.

571.

*O.F.*

4 3 4 3

5 2 4 3

572.

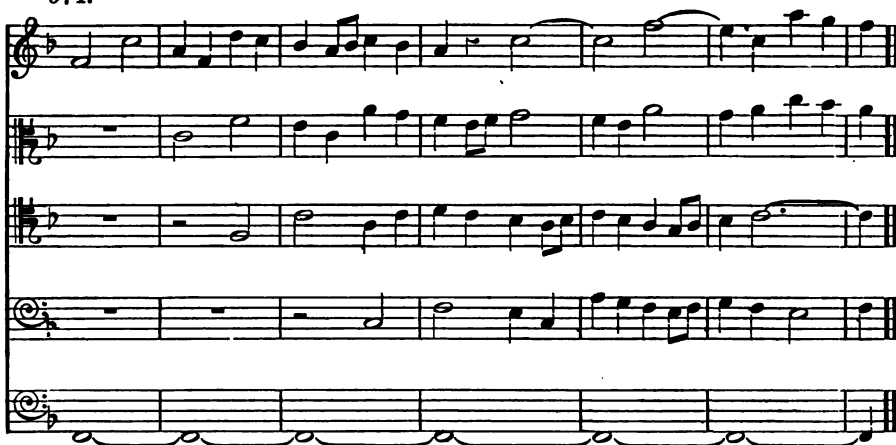
(a)

(b)

578.



574.



575.





576.

Musical score for orchestra, measures 576-578. The score is written for the following instruments: Flute, Oboe, Clarinet in B $\flat$ , Bassoon, Violin I, Violin II, Viola, Cello, and Bass. The key signature is B $\flat$  major (two flats). The time signature is 4/8.

The score shows the following parts:

- FLUTE:** Measures 576-578. The melody begins in measure 576 with a quarter rest, followed by eighth notes in measure 577, and continues in measure 578.
- OBOE:** Measures 576-578. The melody begins in measure 576 with a quarter rest, followed by eighth notes in measure 577, and continues in measure 578. A marking "a 2." is present above the staff in measure 577.
- CLARINETTI IN B $\flat$ :** Measures 576-578. The melody begins in measure 576 with a quarter rest, followed by eighth notes in measure 577, and continues in measure 578.
- FAGOTTI:** Measures 576-578. The melody begins in measure 576 with a quarter rest, followed by eighth notes in measure 577, and continues in measure 578.
- VIOLINO I:** Measures 576-578. The melody begins in measure 576 with a quarter rest, followed by eighth notes in measure 577, and continues in measure 578.
- VIOLINO II:** Measures 576-578. The melody begins in measure 576 with a quarter rest, followed by eighth notes in measure 577, and continues in measure 578.
- VIOLA:** Measures 576-578. The melody begins in measure 576 with a quarter rest, followed by eighth notes in measure 577, and continues in measure 578. A marking "divisi." is present above the staff in measure 576.
- CELLO:** Measures 576-578. The melody begins in measure 576 with a quarter rest, followed by eighth notes in measure 577, and continues in measure 578.
- BASSO:** Measures 576-578. The melody begins in measure 576 with a quarter rest, followed by eighth notes in measure 577, and continues in measure 578.

This musical score is for a piano piece, likely a sonata or concerto movement, written in B-flat major (two flats). It consists of nine staves, with the first five staves representing the right hand and the last four staves representing the left hand. The piece begins with a treble clef and a key signature of two flats. The first staff features a series of eighth and sixteenth notes, leading to a forte (*f*) dynamic. The second staff continues with a crescendo (*cres.*) and a forte (*f*) dynamic. The third staff shows a series of eighth notes, followed by a forte (*f*) dynamic. The fourth staff is in bass clef and features a series of eighth notes, followed by a forte (*f*) dynamic. The fifth staff returns to treble clef and features a crescendo (*cres.*) and a forte (*f*) dynamic. The sixth staff continues with a crescendo (*cres.*) and a forte (*f*) dynamic. The seventh staff is in bass clef and features a crescendo (*cres.*) and a forte (*f*) dynamic. The eighth staff returns to treble clef and features a crescendo (*cres.*) and a forte (*f*) dynamic. The ninth staff is in bass clef and features a crescendo (*cres.*) and a forte (*f*) dynamic. The piece concludes with a double bar line.

577.

PICCOLO.

FLAUTI.

OBOI.

CLARINETTI  
IN B $\flat$ .

FAGOTTI.

CORNI IN F.

CORNI IN F.

TROMBE IN E $\flat$ .

TROMBONE I.

TROMBONE II.

TROMBONE III.

TIMPANI  
E $\flat$  AND B $\flat$ .

VIOLINO I.

VIOLINO II.

VIOLA.


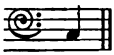


CELLO.

BASSO.

This musical score is written for a piano piece, consisting of 18 staves. The notation is as follows:

- Staff 1:** Treble clef, key signature of two flats (B-flat, E-flat). It begins with a half note G4, followed by a whole rest, then a half note F4, and ends with a half note G4.
- Staff 2:** Treble clef, key signature of two flats. It begins with a half note G4, followed by a half note F4, then a half note E4, and ends with a half note G4.
- Staff 3:** Treble clef, key signature of two flats. It begins with a half note G4, followed by a half note F4, then a half note E4, and ends with a half note G4.
- Staff 4:** Treble clef, key signature of two flats. It begins with a half note G4, followed by a half note F4, then a half note E4, and ends with a half note G4.
- Staff 5:** Bass clef, key signature of two flats. It contains a whole rest.
- Staff 6:** Treble clef, key signature of two flats. It begins with a whole rest, followed by a half note G4, then a half note F4, and ends with a half note G4. The marking "a 2." is written above the staff.
- Staff 7:** Treble clef, key signature of two flats. It contains a whole rest.
- Staff 8:** Treble clef, key signature of two flats. It begins with a half note G4, followed by a half note F4, then a half note E4, and ends with a half note G4. The marking "cres." is written above the staff.
- Staff 9:** Bass clef, key signature of two flats. It contains a whole rest.
- Staff 10:** Bass clef, key signature of two flats. It contains a whole rest.
- Staff 11:** Bass clef, key signature of two flats. It contains a whole rest.
- Staff 12:** Treble clef, key signature of two flats. It contains a whole rest.
- Staff 13:** Treble clef, key signature of two flats. It contains a whole rest.
- Staff 14:** Treble clef, key signature of two flats. It contains a whole rest.
- Staff 15:** Treble clef, key signature of two flats. It contains a whole rest.
- Staff 16:** Treble clef, key signature of two flats. It contains a whole rest.
- Staff 17:** Bass clef, key signature of two flats. It contains a whole rest.
- Staff 18:** Bass clef, key signature of two flats. It contains a whole rest.

This page contains a musical score for piano, consisting of 14 staves. The notation is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The score includes various musical elements such as notes, rests, and dynamic markings. Key markings include 'a 2.' (second ending) and '1st.' (first ending) in the upper staves. The notation is arranged in a standard musical format, with the staves grouped together. The overall style is that of a traditional musical manuscript.

578.—Resultant tones, said to have been discovered by Tartini. These resultant, or combinational tones, as they are sometimes called, occur when two musical tones are sounded together—*e.g.*, if the notes  be sounded, another tone  may often be heard. Again, let the two notes  be played, and another tone  may be detected. These tones, which appear when two notes are sounded together, will vanish immediately either of the two notes is sounded separately.

579.—(a) By Helmholtz.

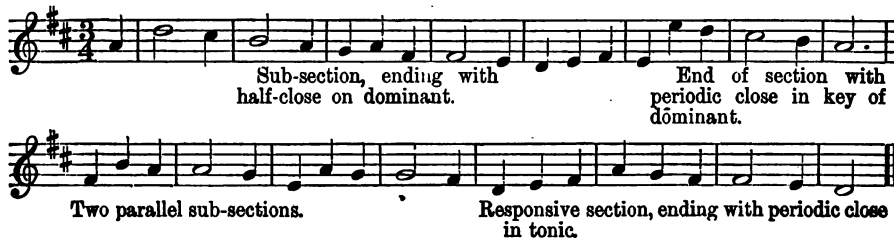


580.—The velocity of sound in air at 32° Fahrenheit is 1,090 feet per second, increasing about one foot for every rise of temperature of 1° F. The vibration numbers of the sounds produced from stopped and open pipes may be found by dividing the velocity of sound by four times and twice their lengths respectively; so it is clear that such vibration numbers will vary with the temperature. The higher the temperature, the sharper the pitch. The general effect of rise of temperature on organ pipes is to sharpen them; wooden pipes will, however, sharpen rather more than metal ones with the same rise of temperature. Small pipes become relatively sharper than large ones under the same condition of heat; not only so, but the change is more rapid in small pipes than large ones, and in open than stopped pipes.

581.—Intervals are tuned best when some pair of partials is brought into coincidence. For example, in the case of the 5th, the second partial of the higher tone must be brought into unison with the 3rd of the lower, for until this is so, beats will be heard. Therefore, in tuning an organ it is better to tune that stop in which the partials are most prominent first, and in the "open diapason" they are not so prominent as in the "principal." Hence the preference is given to the latter. But again, the "principal" is an octave higher than the "open diapason" and the beats are therefore twice as rapid.

582.—The æolian harp consists of an oblong sound-box of thin wood, about five inches deep and four feet long, with one or two apertures cut in the top. Along the upper side of the box from seven to ten gut strings are stretched between bridges at each end, all of which are tuned in unison. If the harp be placed in a current of air the strings vibrate in constantly varying segments, thus producing the various harmonic tones of the note to which they are tuned.

588.



584.—The metre is termed Iambic when the accented beat is preceded by an unaccented beat, *e.g.* :—



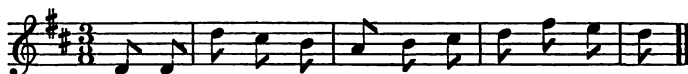
The following is called Trochaic, the accented beat being followed by an unaccented beat :—



When the accented beat is followed by two unaccented beats, the metre is termed Dactylic, *e.g.* :—



Two unaccented beats preceding an accented beat, as follows, is called Anapæstic :—



Amphibrachic metre is formed when the accented beat comes between two unaccented beats, as in Dr. Croft's tune "Hanover," as follows :—



585.—(a) First part or "Enunciation" commences the principal subject in the tonic key, followed by episodal passages called "connecting episode," leading to the second subject in the key of the dominant, if the key be major. (If the key be minor, the second subject will generally be in the key of the relative major.) A coda is then added, and the first part ends with a double-bar and repeat in the key of the second subject. The second part, called the "Development," "Thematic working-out," or "Free Fantasia" then follows, and consists of the development of the two subjects of the first part. The third part, or "Recapitulation," consists of the return of the first subject in the original key, followed by a connecting episode, so altered as to lead to the second subject, now in the key of the tonic. A coda brings the movement to a close.

(b) Scherzo is a term meaning literally a jest, and is frequently applied to a movement in a sonata of a sportive or playful character. Wherever the scherzo appears it is of a more capricious nature than the minuet, which is dignified and noble. In form it is hardly distinguishable from the minuet and trio, though it is generally more rapid and fantastic. The difference between the scherzo and minuet, therefore, is one of character rather than form; the time is invariably quicker, the rhythm is more varied, and it can be taken in  $\frac{3}{4}$  as well as in  $\frac{3}{8}$  time.

The scherzo was developed from the minuet by Beethoven, Mendelssohn making a further advance by writing scherzo movements in duple as well as in triple measure.

586.—The chaconne is written in triple time and begins on the second beat.

The sarabande is written in triple time and commences on the first beat.

The gavotte is written in quadruple time and begins on the third beat.

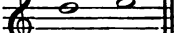
The gigue, as used by Handel, was usually in  $\frac{1}{8}$  time and commenced on the last quaver of the fourth beat; but the Italian gigue, as used by Corelli, was in  $\frac{3}{8}$  time and commenced on the last quaver of the second beat.

587.—A glee is a composition for voices in harmony, consisting of two or more contrasted movements, the parts being so contrived as to form a series of interwoven melodies.

It may be written for three or more voices, equally mixed, but requires only one voice to each part.

In its purest style it is unaccompanied.

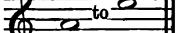
A madrigal is a composition for voices in three or more parts, also without accompaniment, but each part should be supported by several singers. It is a more contrapuntal piece than the glee.

588.—The lack of power to sustain such notes as  The tone

is frequently coarse, and there is evidence of want of control over the "break" in the voice, between the "head" and "chest" registers.

589.—The position usually recommended as most suitable is standing with the back of the left hand placed behind the small of the back, while the right hand should be raised in front to about the level of the elbow, so as to admit of the boy beating time with ease. Exercises should be sung to all the vowel sounds, but especially to "La." The mouth should be well opened, the tongue allowed to lie naturally in the mouth, the tip slightly touching the lower teeth.

590.—The "chest" voice should never be forced upwards, while the "head" voice should be both strengthened and increased in compass. The most difficult

portion of the voice to develop is, perhaps, from  and these

notes should be taken in the "head" voice, at all events, in the early part of the training. If the "chest" voice is forced and used too strongly the tone is coarse and the other portion of the voice will be of a totally different quality; whereas boys whose "head" voices are carefully cultivated possess a far more complete and uniform compass and are capable of far greater endurance.

591.—The open notes of the D horn are as follows:—

Written.







Sounding.

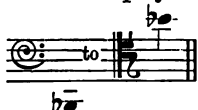



Those marked with an asterisk are not in ordinary use.



592.—(a) The oboe is played with a double reed, and has a compass of two octaves and a 5th—viz.,  Some instruments have the low Bb  but it is not commonly met with. The clarinet is played with a single reed, and the tone is more mellow than that of the oboe. The extreme

compass of the instrument is from  but the upper notes are very difficult to produce, and are very harsh. It is well not to write above 

The bassoon is played with a double reed and has a compass of three octaves, from  with all the semitones. It forms the bass of the whole

family of wood instruments. The cor anglais is really a larger kind of oboe, and, like that instrument, is played with a double reed. Its scale is two octaves and a 5th, from  with the intermediate semitones, these being the actual sounds produced. The music for the cor anglais is written in the treble clef, the instrument transposing the sound a 5th below.

(b) *Cp.*

593.—(a) The stop known as the “mounted cornet” was confined chiefly to old organs, beginning at middle C, fiddle G, or, in German organs, at tenor C. It was so-called because the pipes were *mounted* on a small soundboard of their own, which was raised some three or four feet above that of the great organ. The stop was used chiefly for giving out the melody of hymn tunes, and for the performance of a kind of voluntary called “cornet voluntaries,” which have now become obsolete.

(b) The “clarabella” is an 8-ft. stop said to have been invented by Bishop. The pipes are of open wood, large scale, and give a powerful, fluty tone. The “unda maris” is a stop with two pipes, one of which is tuned a little higher than the other, thus producing a waving kind of tone similar to that of the “voix céleste.” It is an open stop of 8-ft. tone. The “pyramidon” is a pedal stop of 16 or 32-ft. tone, and was invented by the late Rev. Sir F. A. Gore Ouseley. The pipes are of a peculiar shape, being more than four times larger at the top than at the mouth, and are said to be remarkable for gravity of tone. The stop known as the “gamba” is found in nearly every organ. It is of tin or metal, and the tone is soft and cutting. The tone is usually of 8-ft., but occasionally of 4-ft., and sometimes, as a “gambenbass” in the pedal, of 16-ft. If the stop is well made it is often one of great beauty, but it is very frequently of slow intonation and requires another stop to be used with it. The “posauene” is one of the strongest and most powerful of all the reed stops and is found in all large organs. In the pedal it is of 16 or 32-ft. quality, or of 8-ft. on the manual. The pipes are of large scale and

of tin, zinc, or metal for the manual, or of metal, zinc, or wood for the pedal. The "posaune" is a striking reed, and the pipes are pyramidal in shape. The "oboe" is a striking reed manual stop of 8-ft. tone. It is softer than the "trumpet," and is of a somewhat thin, though penetrating character. The "clarion" is a reed stop of 4-ft. tone and is found both on the manual and pedal organs. The "Æoline" is a very delicate, soft, free reed stop of 8-ft. or 16-ft. tone. The "physharmonica" is a soft, free reed stop of 8-ft. or 16-ft. tone. The pipes either have tubes of half length or are made without bodies.

594.—(a) The "anemometer" is a little machine used to determine the exact amount of wind pressure required. It consists of a small curved glass tube into which a little water is poured. It is then placed in one of the pipe-holes on the sound-board, and by the effect of the wind on the water in the tube the pressure on the bellows is regulated, and more weights are added to give a stronger wind or the pressure is reduced by removing some of them. It is said to have been invented by Christopher Förmer about 1667. The "concussion-valve" is an apparatus invented by Mr. J. C. Bishop, and consists of a small wedge-shaped reservoir, fixed either over a hole in one side of the wind-trunk or at the bottom of the wind-chest. Should the bellows be blown with a jerk, or there is a great and sudden demand made on the wind, the concussion-valve helps to regulate it, and so preserves a steady evenness of tone. The "shifting-movement" is an old contrivance for shutting off the loud stops by means of a pedal. It was, however, found awkward in its use, and has been superseded by the composition pedals.

(b).—The tone of a "flue pipe" is produced by the air passing up the pipe foot and then rushing through the wind-way. Here the stream of air separates, the one part going freely out of the pipe, while the other part strikes against the upper lip, the concussion causing the air in the pipe to vibrate. In a "reed pipe," by the opening of the pallets in the wind-chest, the wind is driven into the boot; it finds there an outlet in the orifice, between the reed and the lower end of the tongue, which is slightly curved; the tongue is thus set in vibration and the sound, which issues through the reed into the body of the pipe, is produced.

595.—(a) Schütz (1585-1672).

(b) As a writer on musical theory. He is also said to have improved upon Lully's style, by introducing much greater freedom and variety in the melody and harmony of his vocal writings.

(c) A renowned collection of madrigals published in 1601 and dedicated to Queen Elizabeth. The work was contributed to by Thomas Morley, Benet, Kirbye, Ellis, Gibbons, and others.

(d) Frescobaldi.

(e) Nicholas Gombart.

596.—(a) \*Palestrina (1514 to 1594), "Stabat Mater."

Spontini (1774 to 1851), "La Vestale."

Battishill (1788 to 1801), "Call to Remembrance."

Nicolo Isouard (1775 to 1818), "Cendrillon."

(b) Claudio Monteverde was born in Cremona in 1568 and at an early age entered the service of the Duke of Mantua as violinist. From the first he showed signs of unmistakable talent and gave distinct promise of future excellence.

As a contrapuntist he did not shine, but may be regarded as the originator of the modern style of composition.

He gave a more pronounced form to the opera and imparted to the recitative a more decided character.

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\* The exact date is unknown, but it is very probably 1514 or 1515.

He was the first to introduce the bold effects of unprepared 7ths and 9ths, an innovation which called forth the very strong condemnation of his contemporaries and provoked a bitter pamphlet from the pen of Giovanni Maria Artusi, one of the ablest orthodox composers of that time.

Monteverde's principal operas are "Orfeo," "Arianna," "Il Ballo delle Ingrate," and "Tancred and Clorinde." He died in Venice in 1643.

- 597.—(a) "Messiah," 1741.  
 "Creation," 1798.  
 "Mount of Olives," 1801.  
 "St. Paul," commenced 1833, finished 1836.  
 "Fall of Babylon, 1842.

(b) Writers of the Suite—

Lully, 1633 to 1687.  
 Corelli, 1653 to 1713.  
 Purcell, 1658 to 1695.  
 Scarlatti, 1683 to 1757.  
 J. S. Bach, 1685 to 1750.  
 Boyce, 1710 to 1779.

Writers of the modern Sonata—

Haydn, 1732 to 1809.  
 Clementi, 1752 to 1832.  
 Mozart, 1756 to 1791.  
 Beethoven, 1770 to 1827.  
 Hummel, 1778 to 1837.  
 Weber, 1786 to 1826.  
 Schubert, 1797 to 1828.  
 Mendelssohn, 1809 to 1847.

598. Answer.

Subject.

This composition is almost unique in form, being fugally constructed as regards the three upper parts, while the pedals never once introduce the subject, but sustain an independent figure throughout.

599.—A "finite canon" usually ends with a coda, the canonical imitation ceasing, and the parts often concluding one by one in the order in which they began. An "infinite," or "perpetual canon," on the other hand, does not come to any immediate or regular termination. On the conclusion of the antecedent, a repetition is made by this part, either to the beginning or to a sign—X; the other parts then complete their points of imitation and repeat also.

600.—(a) A form of imitation in which the antecedent is repeated at the unison, the notes being read backwards.

(b) The repetition of a phrase, raising the pitch one note at each repetition.

(c) A canon in which the subject is answered at the half-beat.

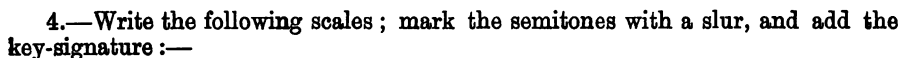
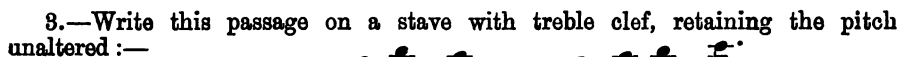
(d) A direction often found in organ parts, signifying that the pedal-bass is to be retained but no harmonies played, these being performed by other instruments or voices.

**MISCELLANEOUS LOCAL EXAMINATION PAPERS.**

PRELIMINARY EXAMINATION PAPER FOR CANDIDATES IN PRACTICAL SUBJECTS.

**Questions 1 to 8 to be answered by ALL Candidates.**

- 2.—State the number of semiquavers in each of these notes :—

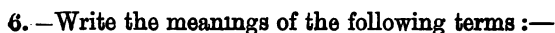


- B major ascending.**      **C minor (harmonic form) ascending.**      **F# minor (melodic form) ascending.**

Write the following scales; use no key-signature, but place the necessary sharps or flats before the notes, and mark the semitones with a slur:—

- B $\flat$  major descending.**      **G $\sharp$  minor (harmonic form) descending.**      **B $\flat$  minor (melodic form) descending.**

- 5.—Say how many quavers there are in a bar of each of the following times:—



*Ten.; Cresc.; Rall.; Accell.; Sf.*

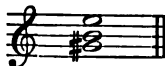


6.—Name the following intervals and say how many semitones are contained in each :—



7.—Write the common chord on the subdominant of F major in three positions. Write also its two inversions.

8.—In what diatonic scales (major and minor) may this chord occur ?—



9.—On which degrees of the scale do second inversions of common chords usually occur? Give examples in Bb major.

10.—Name the roots of the following chords and say whether they are derived from major or minor triads :—



11.—Add three upper parts to the following bass :—



# ASSOCIATED BOARD OF THE ROYAL ACADEMY OF MUSIC AND THE ROYAL COLLEGE OF MUSIC.

*Harmony and Grammar of Music.*

LOCAL SCHOOL EXAMINATIONS (HIGHER DIVISION).

*Three hours allowed for this paper.*

1.—Explain the difference between the technical terms “Tonic minor key” and “Relative minor key.”

2.—Write the key-signatures of C# major, Db major, Bb minor, and G# minor.



3.—Write (a) one octave *descending* of the normal form, (b) one octave *ascending* of the melodic form, and (c) one octave *descending* of the harmonic form of the

scale of D sharp minor. Use the signature of C major and add the necessary sharps.

4.—Mark every semitone in the following phrase and name the key-note :—



5.—Add time-signatures to the following and complete the last bar in each case by the addition of the proper rests :—

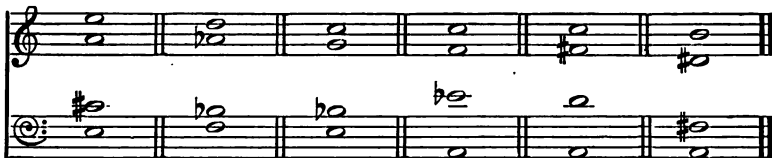


6.—Write the two augmented fourths which are contained in the harmonic scale of G minor. Show the inversions of the same intervals and name them.

7.—Name the following intervals and say how many semitones are contained in each :—



8.—Describe the following chords and give the root of each :—



9.—Write the dissonant triads which may be formed from the harmonic scale of F# minor and say which is diminished and which augmented.

10.—Resolve the dominant seventh of B minor in two different ways: (a) on the second inversion of the tonic triad, (b) on the common chord of the submediant.

11.—In four-part harmony which note is usually doubled in writing: (a) a common chord, (b) a chord of the sixth, and (c) a chord of the sixth and fourth?

**12.—Add three upper parts to the following bass:—**



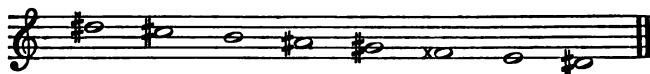
ASSOCIATED BOARD OF THE ROYAL ACADEMY OF MUSIC AND  
THE ROYAL COLLEGE OF MUSIC.

*Harmony.*

LOCAL CENTRE EXAMINATIONS (JUNIOR GRADE).

*Three hours allowed for this paper.*

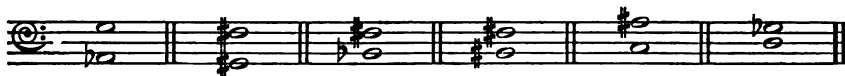
- 1.—In what key is the following scale? Name the leading note :—



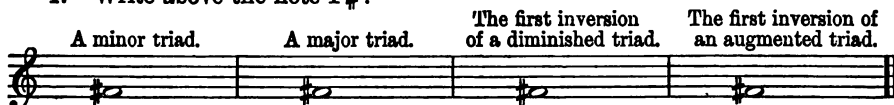
- 2.—Add the time-signature and bar-lines to the following melody :—



- 3.—Name the following intervals :—



- 4.—Write above the note F# :—



- 5.—Write after the chord marked (a), the common chord of G major; and after the chord marked (b), write the common chord of D major. In each case take care that the rules of part-writing are observed :—



- 6.—In four-part harmony which note is usually doubled in writing the following :—

- (a) A common chord?
- (b) The first inversion of a common chord?
- (c) The second inversion of a common chord?



7.—What faults are committed in the following bars? (Refer to the bars by letters):—

Figure 1 shows the musical notation for the four-part setting of 'The Lord's Prayer'. It consists of two systems of staves. The first system has four staves (Soprano, Alto, Tenor, Bass) and the second system has four staves (Soprano, Alto, Tenor, Bass). The notation is in G major (one sharp) and 4/4 time. The lyrics are written below the staves. The first system covers the first two lines of the prayer, and the second system covers the next two lines.

8.—Resolve the following chord (a) upon the second inversion of the dominant 7th in D major and (b) upon the second inversion of the dominant 7th in E minor. In both cases the second discord must also be resolved:—

9.—Add alto and tenor parts to the following soprano and figured bass :—

The first system of the musical score for 'The Rose Tree' is shown. It consists of two staves: a treble staff and a bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The melody is written in the treble staff, and the bass line is in the bass staff. The notes are as follows: Treble: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). Bass: D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), F#2 (quarter), E2 (quarter), D2 (half). Below the bass staff, the fingering numbers are: 6, 6, 7, #6, 6, 6, 4, 6, 7, 7. The #6 and #4 are written with a sharp symbol and a subscript 3 and 2 respectively.

10.—Add three parts above the following figured bass :—

The first staff of music is in 3/4 time, key of D major (one sharp). The melody consists of the following notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4, C#4, B3, A3, G3, F#3, E3, D3, C#3, B2, A2, G2, F#2, E2, D2, C#2, B1, A1, G1, F#1, E1, D1, C#1, B0, A0, G0, F#0, E0, D0, C#0, B-1, A-1, G-1, F#-1, E-1, D-1, C#-1, B-2, A-2, G-2, F#-2, E-2, D-2, C#-2, B-3, A-3, G-3, F#-3, E-3, D-3, C#-3, B-4, A-4, G-4, F#-4, E-4, D-4, C#-4, B-5, A-5, G-5, F#-5, E-5, D-5, C#-5, B-6, A-6, G-6, F#-6, E-6, D-6, C#-6, B-7, A-7, G-7, F#-7, E-7, D-7, C#-7, B-8, A-8, G-8, F#-8, E-8, D-8, C#-8, B-9, A-9, G-9, F#-9, E-9, D-9, C#-9, B-10, A-10, G-10, F#-10, E-10, D-10, C#-10, B-11, A-11, G-11, F#-11, E-11, D-11, C#-11, B-12, A-12, G-12, F#-12, E-12, D-12, C#-12, B-13, A-13, G-13, F#-13, E-13, D-13, C#-13, B-14, A-14, G-14, F#-14, E-14, D-14, C#-14, B-15, A-15, G-15, F#-15, E-15, D-15, C#-15, B-16, A-16, G-16, F#-16, E-16, D-16, C#-16, B-17, A-17, G-17, F#-17, E-17, D-17, C#-17, B-18, A-18, G-18, F#-18, E-18, D-18, C#-18, B-19, A-19, G-19, F#-19, E-19, D-19, C#-19, B-20, A-20, G-20, F#-20, E-20, D-20, C#-20, B-21, A-21, G-21, F#-21, E-21, D-21, C#-21, B-22, A-22, G-22, F#-22, E-22, D-22, C#-22, B-23, A-23, G-23, F#-23, E-23, D-23, C#-23, B-24, A-24, G-24, F#-24, E-24, D-24, C#-24, B-25, A-25, G-25, F#-25, E-25, D-25, C#-25, B-26, A-26, G-26, F#-26, E-26, D-26, C#-26, B-27, A-27, G-27, F#-27, E-27, D-27, C#-27, B-28, A-28, G-28, F#-28, E-28, D-28, C#-28, B-29, A-29, G-29, F#-29, E-29, D-29, C#-29, B-30, A-30, G-30, F#-30, E-30, D-30, C#-30, B-31, A-31, G-31, F#-31, E-31, D-31, C#-31, B-32, A-32, G-32, F#-32, E-32, D-32, C#-32, B-33, A-33, G-33, F#-33, E-33, D-33, C#-33, B-34, A-34, G-34, F#-34, E-34, D-34, C#-34, B-35, A-35, G-35, F#-35, E-35, D-35, C#-35, B-36, A-36, G-36, F#-36, E-36, D-36, C#-36, B-37, A-37, G-37, F#-37, E-37, D-37, C#-37, B-38, A-38, G-38, F#-38, E-38, D-38, C#-38, B-39, A-39, G-39, F#-39, E-39, D-39, C#-39, B-40, A-40, G-40, F#-40, E-40, D-40, C#-40, B-41, A-41, G-41, F#-41, E-41, D-41, C#-41, B-42, A-42, G-42, F#-42, E-42, D-42, C#-42, B-43, A-43, G-43, F#-43, E-43, D-43, C#-43, B-44, A-44, G-44, F#-44, E-44, D-44, C#-44, B-45, A-45, G-45, F#-45, E-45, D-45, C#-45, B-46, A-46, G-46, F#-46, E-46, D-46, C#-46, B-47, A-47, G-47, F#-47, E-47, D-47, C#-47, B-48, A-48, G-48, F#-48, E-48, D-48, C#-48, B-49, A-49, G-49, F#-49, E-49, D-49, C#-49, B-50, A-50, G-50, F#-50, E-50, D-50, C#-50, B-51, A-51, G-51, F#-51, E-51, D-51, C#-51, B-52, A-52, G-52, F#-52, E-52, D-52, C#-52, B-53, A-53, G-53, F#-53, E-53, D-53, C#-53, B-54, A-54, G-54, F#-54, E-54, D-54, C#-54, B-55, A-55, G-55, F#-55, E-55, D-55, C#-55, B-56, A-56, G-56, F#-56, E-56, D-56, C#-56, B-57, A-57, G-57, F#-57, E-57, D-57, C#-57, B-58, A-58, G-58, F#-58, E-58, D-58, C#-58, B-59, A-59, G-59, F#-59, E-59, D-59, C#-59, B-60, A-60, G-60, F#-60, E-60, D-60, C#-60, B-61, A-61, G-61, F#-61, E-61, D-61, C#-61, B-62, A-62, G-62, F#-62, E-62, D-62, C#-62, B-63, A-63, G-63, F#-63, E-63, D-63, C#-63, B-64, A-64, G-64, F#-64, E-64, D-64, C#-64, B-65, A-65, G-65, F#-65, E-65, D-65, C#-65, B-66, A-66, G-66, F#-66, E-66, D-66, C#-66, B-67, A-67, G-67, F#-67, E-67, D-67, C#-67, B-68, A-68, G-68, F#-68, E-68, D-68, C#-68, B-69, A-69, G-69, F#-69, E-69, D-69, C#-69, B-70, A-70, G-70, F#-70, E-70, D-70, C#-70, B-71, A-71, G-71, F#-71, E-71, D-71, C#-71, B-72, A-72, G-72, F#-72, E-72, D-72, C#-72, B-73, A-73, G-73, F#-73, E-73, D-73, C#-73, B-74, A-74, G-74, F#-74, E-74, D-74, C#-74, B-75, A-75, G-75, F#-75, E-75, D-75, C#-75, B-76, A-76, G-76, F#-76, E-76, D-76, C#-76, B-77, A-77, G-77, F#-77, E-77, D-77, C#-77, B-78, A-78, G-78, F#-78, E-78, D-78, C#-78, B-79, A-79, G-79, F#-79, E-79, D-79, C#-79, B-80, A-80, G-80, F#-80, E-80, D-80, C#-80, B-81, A-81, G-81, F#-81, E-81, D-81, C#-81, B-82, A-82, G-82, F#-82, E-82, D-82, C#-82, B-83, A-83, G-83, F#-83, E-83, D-83, C#-83, B-84, A-84, G-84, F#-84, E-84, D-84, C#-84, B-85, A-85, G-85, F#-85, E-85, D-85, C#-85, B-86, A-86, G-86, F#-86, E-86, D-86, C#-86, B-87, A-87, G-87, F#-87, E-87, D-87, C#-87, B-88, A-88, G-88, F#-88, E-88, D-88, C#-88, B-89, A-89, G-89, F#-89, E-89, D-89, C#-89, B-90, A-90, G-90, F#-90, E-90, D-90, C#-90, B-91, A-91, G-91, F#-91, E-91, D-91, C#-91, B-92, A-92, G-92, F#-92, E-92, D-92, C#-92, B-93, A-93, G-93, F#-93, E-93, D-93, C#-93, B-94, A-94, G-94, F#-94, E-94, D-94, C#-94, B-95, A-95, G-95, F#-95, E-95, D-95, C#-95, B-96, A-96, G-96, F#-96, E-96, D-96, C#-96, B-97, A-97, G-97, F#-97, E-97, D-97, C#-97, B-98, A-98, G-98, F#-98, E-98, D-98, C#-98, B-99, A-99, G-99, F#-99, E-99, D-99, C#-99, B-100, A-100, G-100, F#-100, E-100, D-100, C#-100, B-101, A-101, G-101, F#-101, E-101, D-101, C#-101, B-102, A-102, G-102, F#-102, E-102, D-102, C#-102, B-103, A-103, G-103, F#-103, E-103, D-103, C#-103, B-104, A-104, G-104, F#-104, E-104, D-104, C#-104, B-105, A-105, G-105, F#-105, E-105, D-105, C#-105, B-106, A-106, G-106, F#-106, E-106, D-106, C#-106, B-107, A-

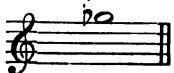
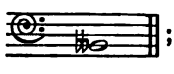
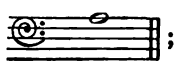
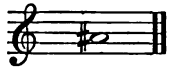
ASSOCIATED BOARD OF THE ROYAL ACADEMY OF MUSIC AND  
THE ROYAL COLLEGE OF MUSIC.

*Harmony.*

**LOCAL CENTRE EXAMINATIONS (SENIOR GRADE).**

*Three hours allowed for this paper.*

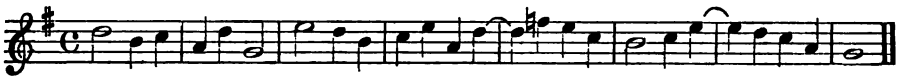
1.—Mark the position of the semitones in the following phrase; name the key and write (on the blank stave) the key-signature :—

2.—Write the diminished 10th below ; the augmented 6th above ; the diminished 7th below ; and the minor 7th above 

3.—Correct the faults in the grouping of the notes in the following passages:—



4.—Harmonize the following melody in four parts. Credit will be given for the correct insertion of occasional passing notes:—



5.—Add three parts above the following figured bass:—



6.—Add three parts above the following figured bass:—



Analysis of the first movement of Beethoven's Sonata in C minor (Op. 10, No. 1):—

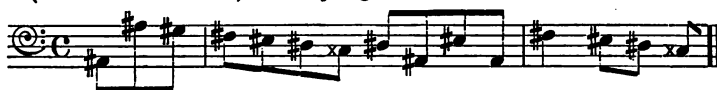
- Describe the harmonies of bar 14.
- Explain the modulations found between bars 32 and 48.
- Where does the second subject begin?
- Explain the harmony of bar 104.
- What modulations occur in the "working-out"?
- Compare the modulations found between bars 200 and 216 with those already referred to between bars 32 and 48.
- What is remarkable in regard to the tonality of the second subject in the recapitulation?

ASSOCIATED BOARD OF THE ROYAL ACADEMY OF MUSIC AND  
THE ROYAL COLLEGE OF MUSIC.

COUNTERPOINT EXAMINATION PAPER.

*Two and a half hours allowed for this paper.*

1.—Mark the position of the semitones in the following phrase; name the key and write (on the blank staff) the key-signature:—



2.—Write the diminished 10th below ; the augmented 6th above ; the diminished 7th below ; and the minor 7th above .

3.—Correct the faults in the grouping of the notes in the following passages:—



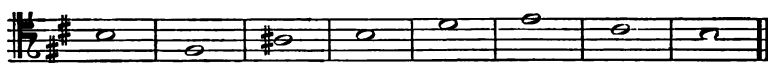
4.—Add three parts according to the figuring above the following bass, introducing passing and auxiliary notes where practicable:—



Canto Fermo (a).



Canto Fermo (b).



5.—Write below the Canto Fermo marked (a) a counterpoint in the second species.

6.—Write above the Canto Fermo marked (b) a counterpoint in the fifth species.

7.—Add two parts to the Canto Fermo marked (a), one above, the other below; both in the first species (three parts in all).

8.—Write above the Canto Fermo marked (b) one part in the third species and below it another in the first species (three parts in all).

9.—Place the Canto Fermo marked (a) an octave lower (in the bass) and write above it two counterpoints, a treble in the fourth species and an alto in the first species (three parts in all).

10.—Write below the Canto Fermo marked (a) one counterpoint in the fifth species and above it another in the first species (three parts in all).

### TRINITY COLLEGE, LONDON.

#### JUNIOR DIVISION (PASS SECTION).

*Two hours allowed for this paper.*

1.—Write, in minims, an ascending octave of the scale of G $\flat$  major, with proper key-signature, and mark the semitones with a slur. No leger lines to be employed.

2.—Before each of these *minor* tonics or key-notes write the proper signature:—



3.—Transcribe this extract in the treble clef, an octave higher:—



4.—In the staff provided for the purpose, write the following intervals:—(a) major 6th; (b) diminished 5th; (c) minor 7th; (d) augmented 4th; (e) perfect 5th.



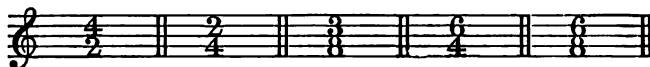
5.—Name these intervals:—





6.—Add the slurs or ties necessary to indicate syncopation in this passage:—



7.—After each of these time-signatures write, in the third space, a note (dotted, if necessary) equal in time-value to a full bar :—



8.—Briefly explain these terms, marks, and abbreviations :—*Lento*, *Staccato*; ; ; *sf.*; *Rit.*

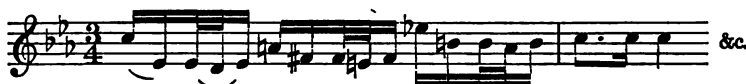
### TRINITY COLLEGE, LONDON.

#### JUNIOR DIVISION (HONOURS SECTION).

*Two hours allowed for this paper.*

1.—Write the following clefs :—(a) soprano, (b) mezzo-soprano, (c) alto (d) tenor; and after each write “middle C” as a semibreve.

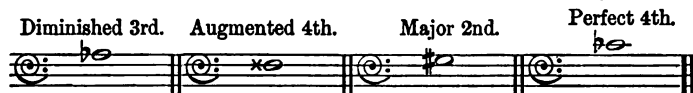
2.—Transpose this extract up a semitone, into the key of C sharp minor :—



3.—Transcribe this melody in the tenor clef, an octave lower :—



4. Above the given notes write the *inversions* of the following intervals :—



5.—Add time-signature and bar-lines to this melody :—



6.—Write the signatures of (a) compound duple, (b) compound triple, and (c) compound quadruple time, when the music consists of dotted crotchets.

7. Give the English equivalents of these Italian terms :—*doloroso*, *languinoso*, *piacevole*, *parlando*, *fieramente*.

8.—Before these notes write a group representing (a) an ordinary turn, (b) an inverted turn :—



9.—Name three choral works by Joseph Haydn.

## TRINITY COLLEGE, LONDON.

## INTERMEDIATE DIVISION (PASS SECTION).

*Two hours allowed for this paper.*

- 1.—In the staff provided for the purpose, write the following intervals: (a) major 9th, (b) major 13th, (c) minor 13th, (d) diminished 7th.



- 2.—(a) What kind of scale contains an augmented interval between the submediant and leading-note? (b) Write an ascending octave of such a scale in the bass clef, starting from A♭, and prefixing proper key-signature.

- 3.—Transpose this single chant into the key of F sharp minor and add the bar-lines:—



- 4.—Transcribe this portion of a madrigal in open score, employing the soprano, mezzo-soprano, and tenor clefs:—



- 5.—Above the given notes write two others, forming *major* common chords in close position, using necessary accidentals:—



- 6.—Write the chords indicated by the figuring, each example to consist of four notes:—



- 7.—Name two of Mozart's principal operas, give the usual designation of his Symphony in C (49th and last), and mention his last great choral work.

## TRINITY COLLEGE, LONDON.

## INTERMEDIATE DIVISION (HONOURS SECTION).

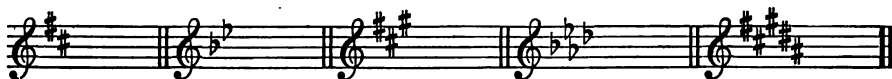
*Two hours allowed for this paper.*

1.—Transpose this extract into the key of D $\flat$  major, writing it in open score, with C clefs (soprano, alto, and tenor) for the upper parts:—



2.—Write the following intervals, prefixing proper key-signatures:—(a) augmented 6th, on the submediant of G minor; (b) diminished 7th, on the leading-note of G $\sharp$  minor; (c) minor 9th, on the supertonic of C $\flat$  major.

3.—Write, in semibreves, the first inversion of a common chord on the leading-note in each of the *minor* keys whose signatures are here given. Each example to consist of three notes:—



4.—Resolve these discords and mark the root of each with a w:—



5.—Figure the bass of this setting of the *Kyrie Eleison*:—



6.—Briefly describe the form of the four movements of which a modern sonata usually consists.

7.—What is an intermezzo?

TRINITY COLLEGE, LONDON.

**SENIOR DIVISION (PASS SECTION).**

*Two hours allowed for this paper*

**1.—Add treble, alto, and tenor, according to the figuring:—**

**2.—Add alto and tenor, according to the figuring:—**

8.—Harmonize this melody and figure the bass:—

4.—In the two *minor* keys whose signatures are here given, write, in semi-breves, the last inversion of the dominant 7th, resolving each with the root in the treble moving up a fourth to the root of the next chord. Each example to form four-part vocal harmony:—

The musical notation consists of two staves. The top staff has a treble clef and contains two measures separated by a double bar line. The first measure contains three stacked notes: F#4, A#4, and C#5. The second measure contains three stacked notes: Bb4, Ab4, and Gb4. The bottom staff has a bass clef and also contains two measures separated by a double bar line. The first measure contains three stacked notes: F#3, A#3, and C#4. The second measure contains three stacked notes: Bb3, Ab3, and Gb3.

5.—Describe, as briefly as possible, the errors in the following, referring to the chords by the numbers under the bass:—

6.—Name a glee by each of the following composers:—S. Webbe, R. J. S. Stevens, Dr. Callcott, and R. Spofforth.



## TRINITY COLLEGE, LONDON.

## SENIOR DIVISION (HONOURS SECTION).

*Two hours allowed for this paper.*

- 1.—Add treble, alto, and tenor parts to the following figured bass :—

- 2.—Harmonize this melody for four voices in short score. Figure the bass :—

- 3.—Harmonize these four notes in the four different ways specified :—(a) With a 4 8 suspension in the key of C; (b) with a 7 6 suspension in the key of C; (c) with four different uninvolved triads in the key of C, ending with a perfect cadence; (d) with any suitable chords in the key of A *minor*, ending with a perfect cadence in that key :—

- 4.—Add a counterpoint of the first species *above* this Canto Fermo :—

- 5.—Add a counterpoint of the second species *below* this Canto Fermo :—

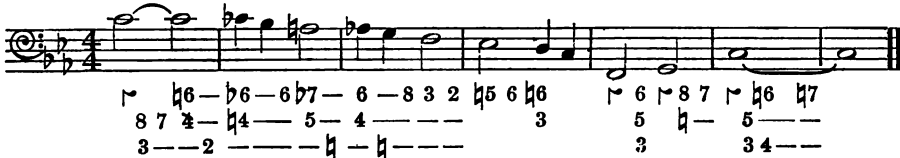


THE INCORPORATED SOCIETY OF MUSICIANS.

ADVANCED GRADE.

1.—Write a chord of the augmented 6th in as many forms as possible, using G♭ as the bass note. Resolve each chord in three ways at least. Write for treble, alto, tenor, and bass.

2.—Add parts for treble, alto, and tenor above the following bass :—



3.—Add parts for alto, tenor, and bass below the following melody :—



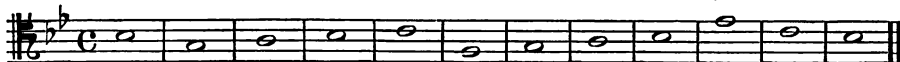
*The Candidates may write the Optional Counterpoint given instead of the following question :—*



4.—(a) Write the above melody in the key of C minor and in the tenor stave. Add parts for treble and bass, both in quavers. Score of three parts.

(b) Write the above melody in the key of F minor and in the alto stave. Add a syncopated part for treble, a tenor part in semiquavers, and a bass part in crotchets. Score of four parts.

OPTIONAL COUNTERPOINT—which may be written instead of question 4 :—



(a) The above subject to be transposed into D major and written in the alto stave. Add counterpoint for treble in the fifth species and bass in the second species. Score of three parts.

(b) The above subject to be transposed into D major and written in the bass stave. Add counterpoint for treble in the fourth species, for alto in the first species, and for tenor in the third species. Score of four parts.

## OXFORD LOCAL EXAMINATIONS.

## JUNIOR CANDIDATES.

*An hour and a half allowed for this paper.*

1.—Give the signs used in musical notation to express :—

- (a) A breve rest.      (b) The tenor clef.      (c) A double sharp.  
(d) A pause.      (e) A shake.

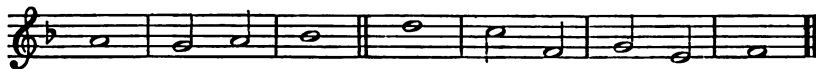
2.—Name every interval in succession in the following passage :—



3.—Write in the treble clef, with the proper key-signature :—

- (a) The ascending scale of C# minor (harmonic form).  
(b) The descending scale of B minor (melodic form).

4.—Harmonize the following chant in four parts, using only common chords and their inversions :—



5.—Add three upper parts to the following figured bass :—



6.—Add alto and tenor to the following, in accordance with the figuring :—



OXFORD LOCAL EXAMINATIONS.

SENIOR CANDIDATES.

*Two hours allowed for this paper.*

1.—Write the following passage so that the pitch of the notes remains unaltered, using the tenor clef instead of the bass clef; add the time-signature and complete the last bar by adding rests :—



2.—Explain the following terms, giving an example of each :—

- |                     |                     |
|---------------------|---------------------|
| (a) Hidden octaves. | (b) False relation. |
| (c) Oblique motion. | (d) Close harmony.  |

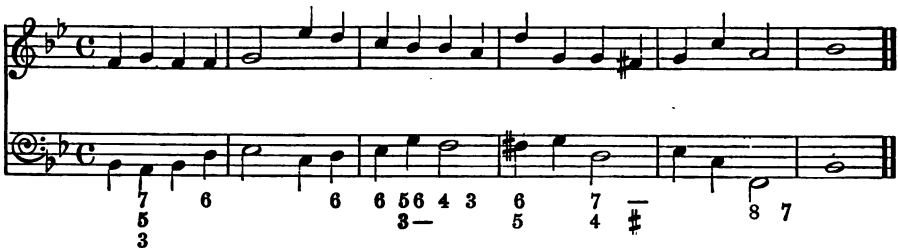
3.—Harmonize the following melody in four parts :—



4.—Add three parts above the following pass in accordance with the figuring :—



5.—Add alto and tenor to the following in accordance with the figuring :—



## UNIVERSITY OF CAMBRIDGE.

## HIGHER LOCAL EXAMINATIONS.—II.

*Two hours allowed for this paper.*

1.—Define the following terms:—tetrachord; hexachord; plagal; authentic. Give musical illustrations.

2.—When may two chords of  $\frac{8}{4}$  succeed each other? Give an example in the key of A $\flat$ .

3.—Analyse the following extract fully. Give the root of each chord. Say in what key it is, and whether it contains any modulation:—



4.—To the following melody write alto, tenor, and bass parts. Introduce passing notes in each part. (Write in short score.)



## ANALYSIS OF SONATA (MOZART).

[Reference must be given to the number of the *page* as printed at the *top corner* of it—to the number of the *line* in each page, counting each pair of staves as one line of the music—and to the number of the *bar* in each line. Thus:

“ p. 4, l. 4, bar 3.”

If any line begins with a portion of a bar only, it should be counted as if it were a whole bar.]

N.B.—The copy of the sonata which you have marked must be given up to the Presiding Examiner with the rest of your answers.

5.—(First Movement.) Note, on the copy of the sonata which is supplied, the beginning and the end of the principal subject and the entrance of the second subject. Describe the passages beginning on the last quaver of bar 4, line 6, page 2; and on bar 4, line 1, page 4. Point out any corresponding passages which occur in the recapitulation.

6.—What are the harmonies of bars 1 to 5 on page 4?

7.—Does this movement show any variation from ordinary "first movement" form? Is there any coda on pages 3 or 6?

8.—(Adagio.) In what form is this movement? Compare the passage beginning in bar 4, line 5, page 7, with the passage beginning in bar 4, line 4, page 10, and describe the difference. Is four-bar phrasing continuously carried out in this movement?

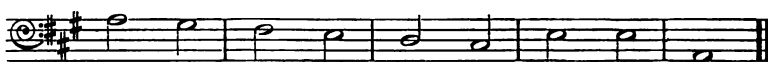
9.—(Finale.) Note any variations from ordinary rondo form which are shown in this movement (see especially pages 14, 15). Where does the second subject enter? Compare its treatment in bar 6, line 1, and bars 1 to 5, line 2, page 12, with bars 1 to 9, page 15, and describe the points of difference. Is there anything to be especially noticed in the construction of the second subject?

## UNIVERSITY OF CAMBRIDGE.

### HIGHER LOCAL EXAMINATIONS.—I.

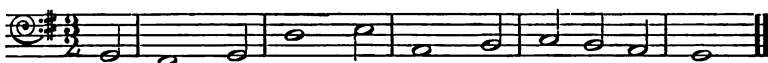
*Two hours allowed for this paper.*

1.—Write treble, alto, and tenor parts to the following bass. The first chord in each bar must be a common chord. (Short score may be used):—



2.—To the same bass write treble, alto, and tenor parts. Use first inversions of common chords (§) as frequently as possible. (Short score may be used.)

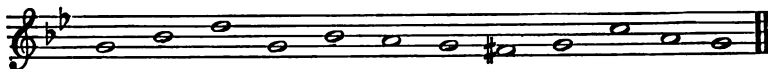
8.—Write treble, alto, and tenor parts to the following bass. Use a chord of the 7th, or one of its inversions, wherever they are available. (Short score may be used):—



4.—Write soprano, alto, and tenor parts to the following bass. Give the root of each fundamental discord. Mark passing notes with a cross (+) and suspensions with a star (\*). (This exercise should be written in score and the proper clefs used for each part):—



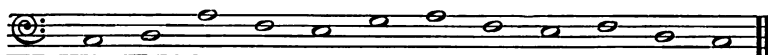
5.—(a) Write counterpoint, bass of first species, below the following canto fermo :—




(b) (*Three-part counterpoint.*) Write treble above and bass below the following canto fermo, each in the first species :—




(c) (*Four-part counterpoint.*) Write soprano, alto, and tenor parts, each in the first species, to the bass given below. Write in score and use the C clefs if possible :—



6.—Answer ONE, BUT ONE ONLY, of the three following questions (a), (b), (c) :—

(a) Supposing the compass of a voice to be  what scales do you think should be chiefly used in ordinary practice ?

(b) Do you think it desirable in practising pianoforte scales which have black keys on the first and fourth notes (B♭, E♭, &c.) to use the following fingering × 1 2, × 1 2 3, for right hand, *as well as* the ordinary fingering ? Give your reasons.

(c) What note would you in each case have to put down in order to produce the sound  if you were to draw, *singly*, the following organ stops :—principal, twelfth, quint, fifteenth, bourdon, octave flute ? Write your examples.

*The following questions are for candidates for Class I. or Class II. only.*

7.—How is the pitch of a musical sound determined ?

8.—How is the sound originated in a reed pipe ; and what difference exists between the *timbre* of a harmonium reed and an oboe or corneopean in an organ ?

9.—On what does the quality of a clang depend ?

10.—A tonic vibration-number being 182, what will be the vibration-numbers of the minor and major 7ths of the scale ?



## UNIVERSITY OF CAMBRIDGE LOCAL EXAMINATIONS.

## JUNIOR STUDENTS.

*Two hours allowed for this paper.*

1. 

Write out the above extract in three separate staves, using the alto clef for the principal melody. What is the time-signature? Explain the meaning of the curved lines placed over the notes and of the marks of expression used.

*[Candidates not accustomed to the C clef may use the treble clef instead.]*

2.—What is the meaning of allegro assai, molto vivace, staccato, fp, una corda?

3.—Show the position of the interval of a semitone—(a) in the major scale; (b) in the two forms of the minor scale.

4.—Name the following intervals. Name one of the keys to which each belongs. Between what degrees of the scale is each found?—



5.—Name and describe the different sorts of triple and compound triple time. Add bar-lines and time-signature to the following:—



6.—Write out, in the key of F# minor, the following notes, in semibreves and minims alternately—subdominant, submediant, dominant, leading-note, tonic.

7.—Point out the faults in the progression of the parts in the following examples:—



8.—Write in four parts a full close in E major, a plagal cadence in E $\flat$  minor, and a half-close in A major.

9.—Add alto and tenor parts to the following, in short score :—

10.—Add treble, alto, and tenor parts to the following figured bass. Credit will be given for the use of the C clefs, but their use is not compulsory :—

## UNIVERSITY OF CAMBRIDGE LOCAL EXAMINATIONS.

### SENIOR STUDENTS.

*Two hours allowed for this paper.*

[N.B.—Marks will be deducted in all cases for slovenliness or inaccuracy in the writing of the music. Particular attention should be paid to the insertion of Flats, Sharps, Clefs, Bars, Time or Key Signatures, and other necessary symbols.]

1.—(a) Describe fully the following intervals. Mention the minor scale in which each interval occurs :—

(b) Write them out again, transposing (a) and (b) a minor third lower and (c) and (d) a minor third higher.

2.—Write in the soprano clef one octave, *descending*, of the scale of B $\flat$  minor, melodic form ; in the alto clef one octave, *ascending*, of the scale of G $\flat$  major ; and in the tenor clef one octave, *descending*, of the scale of C $\sharp$  minor, harmonic form.

[Candidates who are not accustomed to use the C clefs may write these scales in the G or F clefs.]

3.—Correct the following :—



4.—Give an explanation of each of the following terms—chromatic, Tierce de Picardie, alla breve, sarabande.

5.—What is a sequence? Give two examples in four-part harmony.

6.—Write parts for alto and bass below the following treble, treating the second note in the second bar as a passing-note and the first note in the fourth and fifth bars as a suspension :—



7.—Describe the rhythmic phrasing of the following passages :—

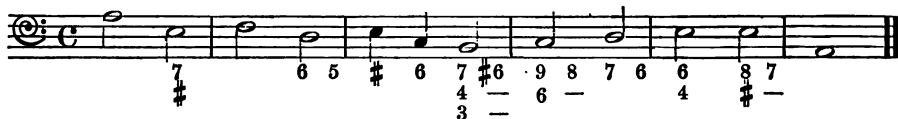


8.—State your views regarding the following progressions :—



9.—Add treble, alto, and tenor parts to the following bass. Write each part on a separate staff. Give the roots of all figured chords :—

(Credit will be given for the use of the C clef.)



10.—Add to the following melody alto, tenor, and bass parts. Use any harmonies you please. Write in short score. Figure the bass :—

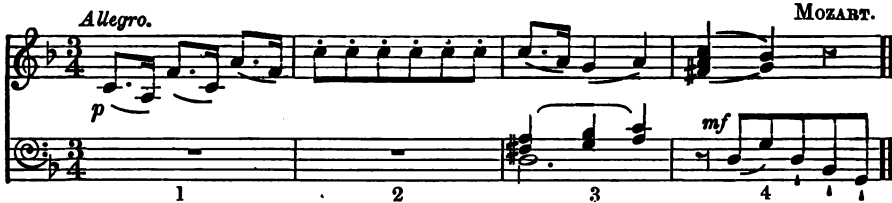


## COLLEGE OF PRECEPTORS.

## THEORY OF MUSIC PAPER.

*One and a half hours allowed for this paper.*

MIDSUMMER, 1896.



1.—The time-signatures  $\frac{3}{4}$  and  $\frac{6}{8}$  both contain six quavers in each bar. In what respect do the measures differ?

2.—Explain the effect of the dots in bar 2 and of the dashes in bar 4 in the above example.

3.—Name the major and minor thirds and the major and minor sixths in bar 1.

4.—In what key is the music of bars 3 and 4?

5.—Explain the time value of every rest in the above extract.

6.—Write two chords from the notes of bars 1 and 2 which will form the first and second inversions of the chord of the key-note.

7.—Write in full the Italian words signified by the letters *p.* and *mf.*

8.—What manner of playing is indicated by the curved lines in bar 3?

9.—When is music said to be "chromatic"?

10.—Harmonize the following figured bass, in four parts, in condensed score on two staves:—



## EXAMINATIONS SET BY THE EDUCATION DEPARTMENT.

## "CERTIFICATE" FIRST YEAR MEN'S PAPER.

[Candidates may answer the questions in either the staff notation or the tonic sol-fa, but *not both*.\* You are not permitted to answer more than **TEN** questions. If more than **TEN** questions are attempted, only the **TEN** answers coming first on the paper will be revised.]

\* The Author has not thought it necessary to include *both* sets of papers (Staff Notation and Tonic Sol-fa) of the Examinations set by the Education Department, and has only given those set in the Staff Notation.

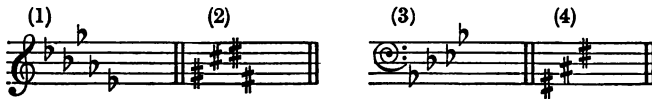
STAFF NOTATION.

1.—Write the following in the bass clef (adding the signature) to sound two octaves lower :—



2.—Write in the treble clef one octave of the major scales of E and E $\flat$ , placing the necessary sharps or flats before the notes and not as a signature.

3.—Arrange the sharps or flats of the following signatures in the customary order and position and state for what major keys they stand :—

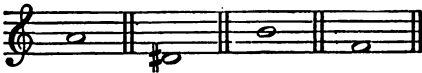


4.—State the names (as perfect 5th, &c.) of the following intervals :—

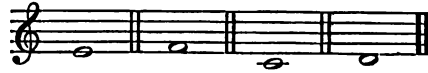


5.—Write the following intervals :—

Diminished 5ths above.



Major 7ths above.



6.—Write semibreves to show the relations named in the major key indicated :—

(1) Dominant. (2) Supertonic. (3) Mediant. (4) Tonic. (5) Subdominant. (6) Leading-note.



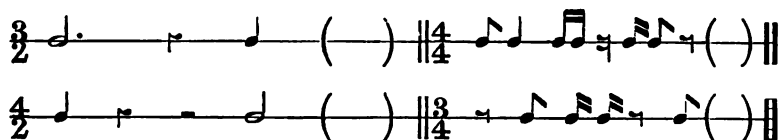
7.—State the key of the following passages. Each passage is to be regarded as in one key throughout :—



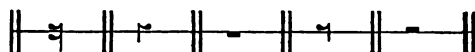
8.—Bar (distinctly) the following notes in accordance with the time signatures. Each passage commences a bar :—



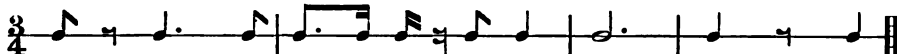
9.—Add one note at the end to complete each of the following bars :—



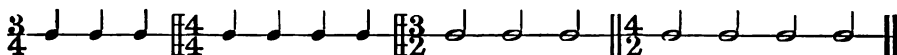
10.—Write under each of the following rests its equivalent note :—



11.—Transcribe the following from  $\frac{3}{4}$  into  $\frac{3}{8}$  time, doubling the value of each note and rest :—



12.—Place a cross (+) over the *weak* accents in the following bars :—



## EXAMINATIONS SET BY THE EDUCATION DEPARTMENT.

### "CERTIFICATE" SECOND YEAR MEN'S PAPERS.

[Candidates may answer the questions in either the staff notation or the tonic sol-fa, but *not both*. You are not permitted to answer more than **TEN** questions. If more than **TEN** questions are attempted, only the **TEN** answers coming first on the paper will be revised.]

#### STAFF NOTATION.

1.—Write in the treble clef and again in the bass clef the undermentioned scales (ascending) and their signatures: G minor, with major 6th and major 7th; F# minor, with minor 6th and major 7th.

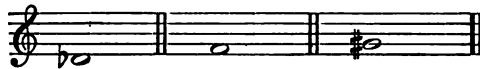
2.—Write in the treble clef the following minor key-signatures and state for what major keys they also stand: G $\sharp$ , F, B $\flat$ .

3.—State the names of the following intervals :—



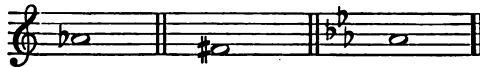
4.—Write the following diatonic intervals :—

Major 6th above.      Minor 7th above.      Diminished 5th above.

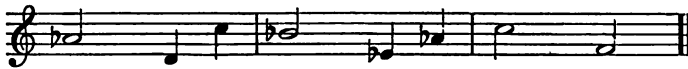


5.—Write the following chromatic intervals :—

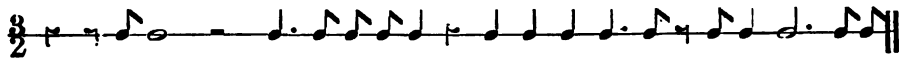
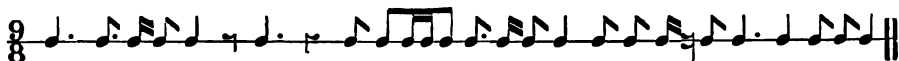
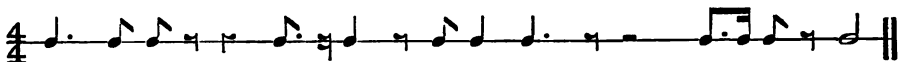
Augmented 6th above.      Diminished 7th above.      Augmented 5th above.



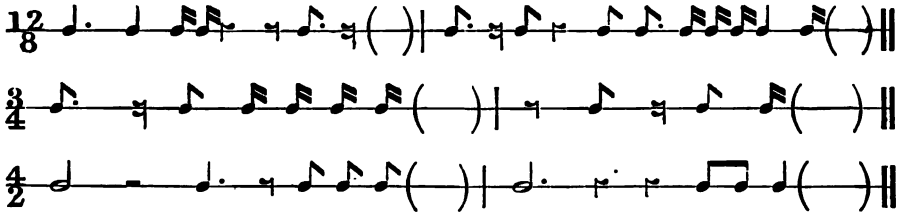
6.—Re-write each of the following passages, using the proper signatures :—



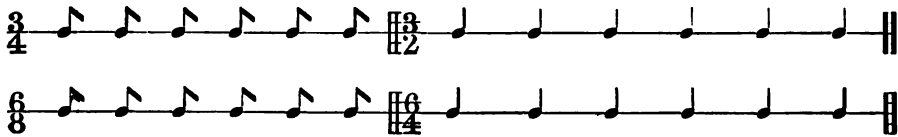
7.—Bar distinctly the following passages in accordance with the time-signatures. Each passage commences a bar :—



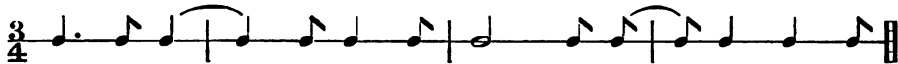
8.—Complete each of the following bars by adding a **REST** at the end :—



9.—Show by a cross (+) the accented notes in the following passages :—



10.—Place a cross (+) over the syncopated notes in the following :—



11.—Re-write the following phrase at a pitch in which it will be adapted to the compass (a) of an average young treble and again (b) of an average well-developed young alto :—



12.—State (briefly) the meanings of the following terms, &c. :—

- |                       |                  |                                |
|-----------------------|------------------|--------------------------------|
| (a) Poco Rallentando. | (b) Accelerando. | (c) Meno mosso.                |
| (d) Espress.          | (e) Vivace.      | (f) $\text{♩} = \text{M.80}$ . |

## EXAMINATIONS SET BY THE EDUCATION DEPARTMENT.

### QUEEN'S SCHOLARSHIP.

[You must keep *entirely* to one set of questions, the staff *or* the tonic sol-fa, and you are not permitted to answer more than **FIVE** questions from the set you choose. If you answer more than **FIVE** questions, only the **FIVE** answers coming first on your paper will be revised.]

### A.—OLD NOTATION.

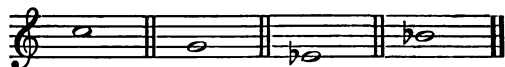
1.—Write in the treble clef and again in the bass clef the signatures of the following minor keys, and state for what major keys the signatures also stand : B $\flat$  minor, G minor, F minor, C $\sharp$  minor.



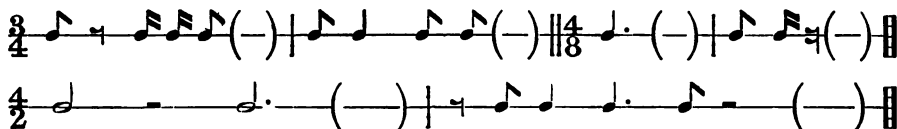
2.—Write an augmented second above each of the following notes:—



and a minor sixth above each of the following notes:—

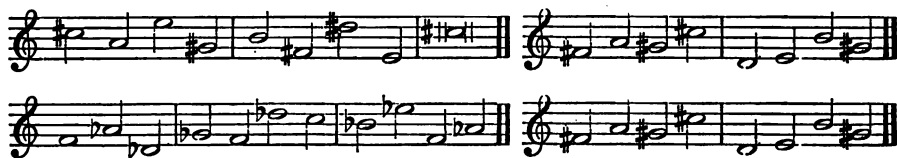


3.—Complete each of the following bars by adding one note at the end:—



4.—Write in the treble clef the signature and ascending scales of F# minor and C minor, using the major 6th and the major 7th.

5.—State the key of each of the following passages:—



6.—Explain the meaning of the following terms, &c.:—

- |                 |                  |               |
|-----------------|------------------|---------------|
| (a) Pianissimo. | (b) Dal Segno.   | (c) Dolce.    |
| (d) A tempo.    | (e) Rallentando. | (f) Staccato. |
| (g) Diminuendo. | (h) ♩ = M. 80.   |               |

## EXAMINATIONS SET BY THE EDUCATION DEPARTMENT.

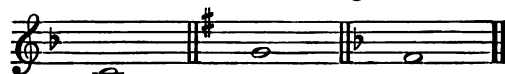
PUPIL TEACHERS AT END OF FIRST YEAR.

*A quarter of an hour allowed for this paper.*

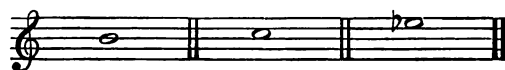
N.B.—Pupil teachers may answer the questions in either the staff notation or the tonic sol-fa, but *not both*.

1.—Write the signatures and scales (using semibreves) of F and G major in the treble and bass clefs.

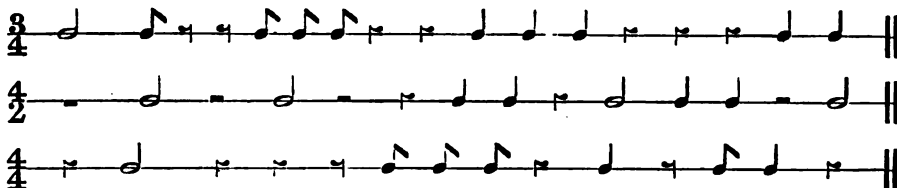
2.—Add major 7ths *above* each of the following notes:—



and minor 3rds *above* each of the following notes:—



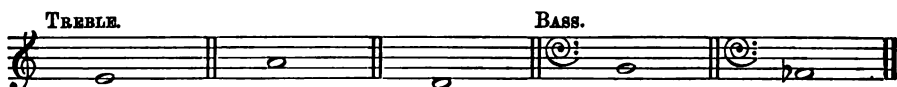
8.—Bar distinctly the following passages in accordance with the time-signatures. Each passage commences a bar :—



#### PUPIL TEACHERS AT END OF SECOND YEAR.

1.—Write in the treble clef the signatures of the following major keys: E, B $\flat$ , A $\flat$ , D $\sharp$ , B.

2.—Write a major 6th above each of the following notes :—



3.—Bar the following passages in accordance with the time-signatures. Each passage commences a bar :—

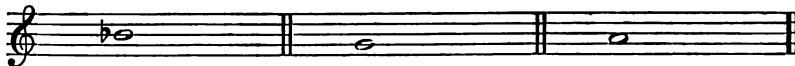


#### PUPIL TEACHERS AT END OF THIRD YEAR.

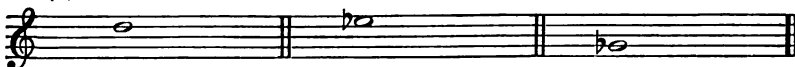
1.—Write the following minor scales and signatures in the treble clef: C minor ascending with major 6th and major 7th; G minor descending with major 7th and minor 6th.

2.—Write the following intervals :—

(a) Augmented seconds *above* each note.



(b) Diminished fifths *below* each note.



3.—Explain (briefly) the meanings of the following musical terms :—

- |                 |               |                  |
|-----------------|---------------|------------------|
| (a) Dal Segno.  | (b) Staccato. | (c) Mezzo piano. |
| (d) Allegretto. | (e) Ritard.   |                  |

# MISCELLANEOUS DEGREE AND DIPLOMA EXAMINATION PAPERS.

UNIVERSITY OF OXFORD.

FIRST EXAMINATION FOR THE DEGREE OF BACHELOR IN MUSIC.

*Three hours allowed for this paper.*

## HARMONY.

[All candidates must work out Nos. 1, 2, and 4. Short score may be used for No. 3.  
Open score must be used for Nos. 1, 2, and 4.]

1.—Add treble, alto, and tenor parts to the following :—

2.—Harmonize the following in four parts, introducing suspensions, passing-notes, and similar artistic devices :—

3.—Commence as given below (a) and continue for about a dozen bars, introducing the following chords (b), but not necessarily in the order given :—

(Place the number over each chord in your answer.)

4.—Harmonize the following bass in two different ways (adding treble, alto, and tenor) and figure the result :—

## UNIVERSITY OF OXFORD.

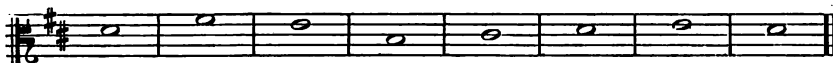
## FIRST EXAMINATION FOR THE DEGREE OF BACHELOR IN MUSIC.

*Three hours allowed for this paper.*

## COUNTERPOINT.

*[All work to be sent up in open score.]*

- 1.—Add a treble in fourth species and a bass in third species to the following canto fermo:—



- 2.—Write an original canto fermo in D minor and add three parts to it in such a manner as to illustrate the first three species.

- 3.—Add an alto in third species, a tenor in fifth species, and a bass in second species to the following canto fermo:—



- 4.—Add treble, alto, and bass parts, in florid counterpoint, to the following canto fermo:—



## UNIVERSITY OF OXFORD.

## SECOND EXAMINATION FOR THE DEGREE OF BACHELOR IN MUSIC.

*Three hours allowed for this paper.*

## HARMONY.

*[All work to be in open score and with proper clefs.]*

- 1.—Add two treble parts and an alto and tenor to the following:—

Figured bass numbers for the first harmony exercise:

Top staff (Alto): — 6 — 6 5 — 6 — 6 5 9 8 6 #7 8 6  
 Bottom staff (Tenor): — 8 — 6 6 — 9 8 6 — 9 8 7 9 8 7 6 5 7 9 8 9 8 #7 7 7  
 Figured bass: 5 — 5 — 5 6 5 # — 3 — 3 4 — 4 — 4 3  
 Figured bass: 3 — 3 — 3 — 3 — 3 — 2

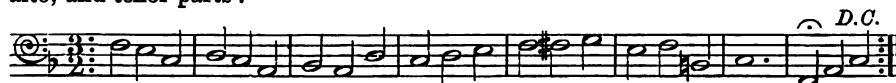
2.—Add two violin parts and a bass to the following viola part, in a free and flowing style :—



3.—Add alto, two tenor, and bass parts to the following melody, introducing passing-notes, &c. :—



4.—Write three or four variations on the following ground-bass, adding treble, alto, and tenor parts :—



# UNIVERSITY OF OXFORD.

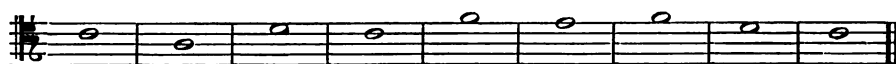
## SECOND EXAMINATION FOR THE DEGREE OF BACHELOR IN MUSIC.

*Three hours allowed for this paper.*

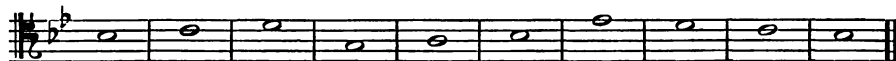
### COUNTERPOINT.

*[All work to be sent up in open score.]*

1.—Add a treble in second species and a bass in third species to the following canto fermo :—



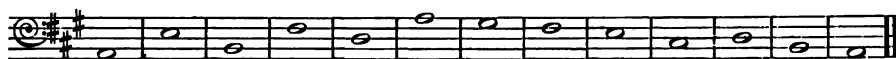
2.—Add a treble in fourth species, an alto in first species, and a bass in third species to the following canto fermo :—



3.—Add two parts above and two parts below the following canto fermo, in florid counterpoint :—



4.—Write treble, alto, and tenor parts, in imitative counterpoint, to the following canto fermo :—



## UNIVERSITY OF OXFORD.

## SECOND EXAMINATION FOR THE DEGREE OF BACHELOR IN MUSIC.

*Three hours allowed for this paper.*

## FUGUE.

*[All work to be in open score and with proper clefs.]*

- (a) Write a choral fugue in four parts on the following subject, using the word *Amen* :—



- (b) Or, a fugue for two violins, viola, and violoncello on the following subject :—



## UNIVERSITY OF OXFORD.

## SECOND EXAMINATION FOR THE DEGREE OF BACHELOR IN MUSIC.

*Three hours allowed for this paper.*

## HISTORY.

- 1.—State what you know of the character of the following: Barcarolle, canzona, canzonet, capriccio, cavatina.
- 2.—State what you know of composers of organ music prior to, and contemporary with, J. S. Bach.
- 3.—What was the nature of the "Triumphs of Oriana"? Who were the principal contributors to it?
- 4.—Give some account of the nature and character of instrumental music before 1600 A.D.
- 5.—Describe and name early instruments belonging to the clarinet family. When was the clarinet introduced into the modern orchestra?
- 6.—What do you know of Perotin, Franco of Cologne, De Muris, John Dowland, Arne, Gyrowetz, Goetz?
- 7.—Give a sketch of the growth of the opera up to 1700 A.D.

UNIVERSITY OF OXFORD.

EXAMINATION FOR THE DEGREE OF DOCTOR IN MUSIC.

Three hours allowed for this paper.

HARMONY.

[Only two of the following three problems will be required, but all Candidates must work out No. 2.]

1.—Add seven parts to the following bass, introducing passing-notes, suspensions, &c. :—



2.—Add five parts to the following tenor part, writing for two violins, two violas, and two violoncellos. Insert directions for phrasing and bowing :—



3.—Add to these outer parts a second treble, two altos, and two tenors :—

*Larghetto.*  
*mp*

6 4 6 5 6 6 5 — 6 — 6 6 6#4 6 #5 — 6#6 6#4  
3 4 3 — 4 2 3 — 4 2

6 — 6 6 7 6 — 6 6 5 4 3 #6 6 6 7 6 6 7 8 7 9 — 8  
3 4 5 3 4 # 4 4 4 4 5 6 5 7 — 8  
2 — 3 — 5 — 4 — 3

## UNIVERSITY OF OXFORD.

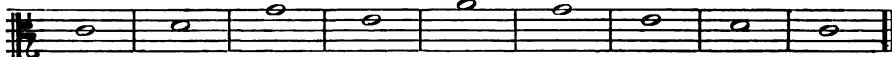
## EXAMINATION FOR THE DEGREE OF DOCTOR IN MUSIC.

*Three hours allowed for this paper.*

## COUNTERPOINT.

*[All work in open score and with proper clefs.]*

1.—Add five parts to the following canto fermo, two parts in first species, one in third, one in fourth, and one in fifth species :—



2.—Add six inner parts to these two, three in the first and three in the fifth order :—



## UNIVERSITY OF OXFORD.

## EXAMINATION FOR THE DEGREE OF DOCTOR IN MUSIC.

*Three hours allowed for this paper.*

## FUGUE AND CANON.

*[All work to be in open score and with proper clefs.]*

1.—Write a short complete fugue for six voices on one of the following subjects :—





2.—Bring this canon (3 in 1) to a conclusion by the addition of not less than six or more than ten bars :—

*Andante.*

etc. etc. etc.

N.B.—The portion printed need not be re-copied.

# UNIVERSITY OF OXFORD.

EXAMINATION FOR THE DEGREE OF DOCTOR IN MUSIC.

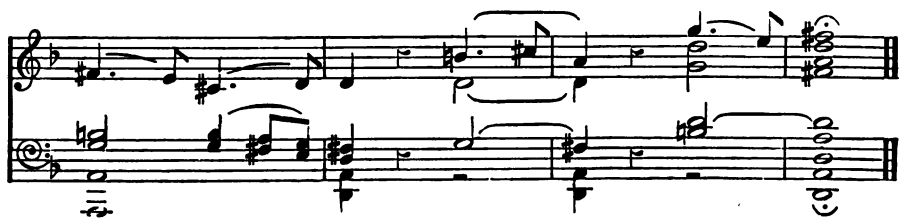
*Three hours allowed for this paper.*

## ORCHESTRATION.

Score the following for full modern orchestra, filling in where necessary :—

*Moderato.*

*ff p espressivo. ff p*



UNIVERSITY OF OXFORD.

EXAMINATION FOR THE DEGREE OF DOCTOR IN MUSIC.

*Three hours allowed for this paper.*

HISTORY.

- 1.—Give a concise account of the state of instrumental music from about 1560 to 1625 A.D.
- 2.—Define the positions of Vivaldi, Pelham Humfrey, Cavalli, Keiser, and J. N. Hummel in the story of modern music.
- 3.—How is the influence of Bach traceable in the oratorios of Mendelssohn?
- 4.—Compare French, English, and German methods of song writing.
- 5.—Compare the artistic methods of Berlioz and Mendelssohn.

ACOUSTICS.

- 1.—Has the growth of the science of acoustics been of any practical value to makers of pianofortes?
- 2.—How is it that the temporary elongation of a flute may destroy its "just intonation"?
- 3.—Compare the different acoustic results produced by hitting a string with a hammer or setting it in vibration by means of a bow.
- 4.—If the temperature of a concert-room rises very rapidly, what is the effect on the various classes of orchestral instruments?

UNIVERSITY OF CAMBRIDGE.

SPECIAL EXAMINATION IN MUSIC FOR THE DEGREE OF B.A. AND PRELIMINARY EXAMINATION FOR THE MUS. BAC. DEGREE.

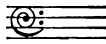
*Three hours allowed for this paper.*

ACOUSTICS.

- 1.—Explain with the help of a diagram how a given particle of the air alters its position as a train of sound waves passes over it. Show how we can determine graphically what happens when two trains of waves pass over the particle simultaneously.
- 2.—Describe experiments that show the intensity of sound to be connected with the amplitude of vibration of the air and the pitch with the period of vibration.
- 3.—Explain how and why a rise of temperature affects the pitch of the wind instruments in an orchestra. If the velocity of sound is 1,120 ft. per sec. at 60° and 1,140 ft. per sec. at 77°, how much would a trumpet player have to alter the length of the tube of his instrument in order to keep to his original pitch, if the temperature of the concert-room rose from 60° to 77°? (Assume the length of tube in a trumpet to be five feet.)

4.—Describe the construction of the principal classes of pipes used in an organ, explaining how each is tuned. What is the scientific explanation of the effect of mixture stops?

5.—State how the pitch of the note given out by a vibrating string depends on the density, tension, and length of the string. Explain the application of these laws to the construction, method of tuning, and use of a violin.

6.—What are partial tones or overtones? Give the first ten overtones of an open pipe whose fundamental is  State which of these would differ

most markedly from the corresponding notes on an equally tempered pianoforte and which would agree most nearly.

7.—A vibrating tuning-fork is held over a tall cylinder into which water is gradually poured. Describe and explain the variation that takes place in the sound of the fork. How could you employ this apparatus to find the velocity of sound, the period of vibration of the fork being given?

8.—Discuss the relative consonance of an octave, a 4th, and a minor 3rd. Why is it that in any system of temperament the octaves must be true, whilst the minor 3rds may be considerably different from true minor 3rds?

9.—Two tuning-forks very nearly an octave apart, and free from overtones, give beats when sounded together. What is the cause of the beats?

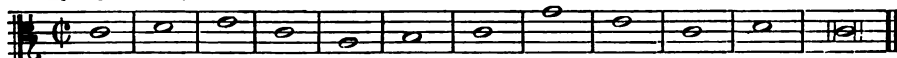
### UNIVERSITY OF CAMBRIDGE.

#### SPECIAL EXAMINATION IN MUSIC FOR THE DEGREE OF B.A. AND PRELIMINARY EXAMINATION FOR THE MUS. BAC. DEGREE.

*Three hours allowed for this paper.*

#### COUNTERPOINT.

##### 1. *Canto Fermo.*



UNIVERSITY OF CAMBRIDGE.

SPECIAL EXAMINATION IN MUSIC FOR THE DEGREE OF B.A. AND PRELIMINARY  
EXAMINATION FOR THE MUS. BAC. DEGREE.

*Three hours allowed for this paper.*

HARMONY.

1.—Harmonize the following figured bass in four parts and give the roots on a separate stave :—

2.—Harmonize the following melody in four different ways, introducing passing notes and suspensions :—

3.—Add independent parts for one violin and one violoncello to the following viola part :—

*Allegretto.*

4.—Write four short phrases in four-part harmony, beginning each phrase thus :—

and modulating respectively to G minor, D $\flat$  major, E major, and B minor.

5.—Add treble, alto, and tenor parts to the following bass and figure the result :—

## UNIVERSITY OF CAMBRIDGE.

## EXAMINATION FOR THE DEGREE OF MUS. BAC.—PART III.

*Three hours allowed for this paper.*

## COUNTERPOINT.

1.



To the above canto fermo add four parts in the first species: two above and two below.

2.—Place the same canto fermo in the bass and add three parts above it: the treble in the fifth species, the others in the first.

3.



(a) Place the above canto fermo in the tenor and add two parts: one in the fourth species above, the other in the third species below.

(b) Place the canto fermo in the bass and add two parts above: the treble in the fifth species, the tenor in the fourth species.

4.—Write a short fugue in two parts on the following subject:—



5.—Give the correct answers to the following subjects:—



6.—Continue the following strict canon for about ten bars, ending in the form of a circular canon:—



UNIVERSITY OF CAMBRIDGE.

EXAMINATION FOR THE DEGREE OF MUS. BAC.—PART III.

Three hours allowed for this paper.

HARMONY.

- 1.—Harmonize the following figured bass in five parts :—

- 2.—Harmonize the following bass in four parts in three different ways and figure the result :—

- 3.—Elaborate the following with passing notes, suspensions, and other devices :—

- 4.—Add parts for first and second violins, second viola, and violoncello to the following first viola part :—

*Allegretto.*

- 5.—Write a pianoforte accompaniment to the following melody, maintaining some figure throughout :—

*Andante con moto.*

## UNIVERSITY OF CAMBRIDGE.

## EXAMINATION FOR THE DEGREE OF MUS. BAC.—PART III.

*Three hours allowed for this paper.*

## ORCHESTRATION, ORGAN, &amp;c.

- 1.—Describe fully the various instruments played with a double reed and a single reed ; give their pitch in written and sounding notes and their compass.
- 2.—Give the open notes, both as written and as sounding, on an E flat horn without valves.
- 3.—Give some examples of four-part chords which are playable (1) on the violin, (2) on the violoncello.
- 4.—Write a short essay upon the construction of an adagio, quoting examples to illustrate the various forms which are used.
- 5.—Describe the characteristics of the scherzo as developed (1) by Beethoven, (2) by Mendelssohn, (3) by Schumann, (4) by Chopin.
- 6.—Give a specification of a church organ of two manuals and pedals (20 sounding stops).

## UNIVERSITY OF CAMBRIDGE.

## PROCEEDINGS IN MUSIC.

(November, 1895.)

[N.B.—The present regulations will remain in force, so far as they relate to the Mus.B. degree, *only until the twenty-fourth of June, nineteen hundred and two*, and, so far as they relate to the Mus.D. degree, *only until the twenty-fourth of June, nineteen hundred.*

From and after the first of October, nineteen hundred and two, the Mus.B. degree will be conferred only on candidates who *shall have "resided" for not less than nine Terms within the precincts of the University.*

From and after the first of October, nineteen hundred, the Mus.D. degree will be conferred only on Candidates who *shall have already taken the Mus.B. degree, or a degree in some other faculty.*

The Special Board for Music, by whose authority this summary is issued, strongly recommend that Candidates either for Mus.B. or Mus.D. degree should, before taking any action, ascertain from their College Tutor, or from the Censor of Non-Collegiate Students, whether they had better apply under these Regulations or under other Regulations concurrently in force since October 1, 1895, a summary of which can, like the present one, always be obtained on written application to "The Pit Press," Cambridge, accompanied by a penny stamp for postage.

New Regulations were proposed by the Special Board for Music (Report, 8 March, 1893), and confirmed by Grace of the Senate, 8 June, 1893. The necessary alterations in the Statutes of the University received the assent of Her Majesty the Queen in Council 29 June, 1895.]



UNIVERSITY OF CAMBRIDGE.

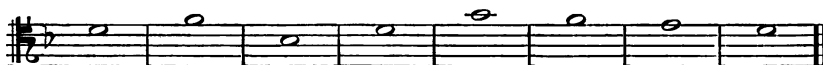
EXAMINATION FOR THE DEGREE OF DOCTOR IN MUSIC.

PART I.

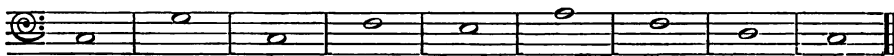
*Three hours allowed for this paper.*

COUNTERPOINT, CANON, AND FUGUE.

- 1.—Add seven parts, all in the first species of counterpoint, to the following canto fermo :—



- 2.—Add two tenors, one alto, and two trebles, all in florid counterpoint, to the following canto fermo :—



- 3.—Find the inversion of the following example of double counterpoint. Write the result in full and name the work from which the extract is taken :—



- 4.—Write a canon, 4 in 2, of not less than twelve bars in length, beginning as follows :—



- 5.—Write a fugal exposition on the following subject. The counter-subject must be in double counterpoint; and the inversion must appear :—



## UNIVERSITY OF CAMBRIDGE.

## EXAMINATION FOR THE DEGREE OF DOCTOR IN MUSIC.

*Three hours allowed for this paper.*

## HARMONY, &amp;c.

1.—Write, in a continuous style, four harmonizations of the following *Basso ostinato* for an eight-part choir, the voices of which may be divided, for antiphonal effects, during two of the harmonizations. Introduce in the upper parts, where you think desirable, passing-notes, suspensions, points of imitation, and modulations. Add a coda of four bars for the full choir :—



2.—Treat the following traditional air :—

(a) As a theme with two variations for the pianoforte (or organ), putting in all necessary phrasing and expression marks.

(b) As though it were one of the subjects in an instrumental movement—viz., a sextet for strings (two violins, two violas, two violoncellos). Put in bowing marks for each part of your score :—



3.—Explain the chord for orchestra marked \* in the following passage, showing its connection with what immediately precedes it :—

BEETHOVEN (*Missa Solenne*).

Coro.                      Orch.                      Coro.

4.—Write the harmonies which Beethoven gives to the following soprano part and explain the various chord-progressions made use of:—

BEETHOVEN (*Missa Solennis*).

Patrem, Pa - trem om - ni-po - ten - tem fac - to - rem coe - li.

5.—Explain the harmonic progression indicated by the following figured bass, accounting if you can for the treatment of the discord at \*:—

BEETHOVEN (*Missa Solennis*).

b6 — T.S.      5 — 6 — T.S.      b5

4 —      4 —      2 —

p2 —

# UNIVERSITY OF CAMBRIDGE.

## EXAMINATION FOR THE DEGREE OF DOCTOR IN MUSIC.

*Three hours allowed for this paper.*

1.—Write a short essay on any one of the following subjects:—

- (a) Berlioz and Schumann as composers and as critics.
- (b) The influence of Beethoven's latest style upon his successors.

2.—Set for a chorus of four voices, with an accompaniment in shortened score indicating the orchestration, the following lines:—

God of Heaven !  
 We praise thee, Zeus most high,  
 To whom by eternal Fate was given  
 The range and rule of the sky :  
 When thy lot, first of three  
 Leapt out, as sages tell,  
 And won Olympus for thee,  
 Therein for ever to dwell :  
 But the next with the barren sea  
 To grave Poseidôn fell,  
 And left fierce Hades his doom, to be  
 The Lord and Terror of Hell.  
 Thou sittest for aye  
 Encircled in azure bright,  
 Regarding the path of the sun by day,  
 And the changeful moon by night ;  
 Attending with tireless ears  
 To the song of adoring love,  
 With which the separate spheres  
 Are voiced that turn above :  
 And all that is hidden under  
 The clouds thy footing has furled  
 Fears the hand that holdeth the thunder,  
 The eye that looks on the world.

R. BRIDGES (*Prometheus the Firegiver*).

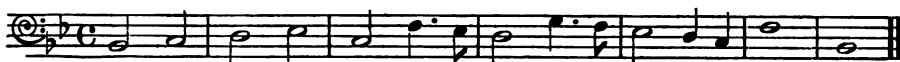
## UNIVERSITY OF LONDON.

## MUSIC. INTERMEDIATE EXAMINATION.

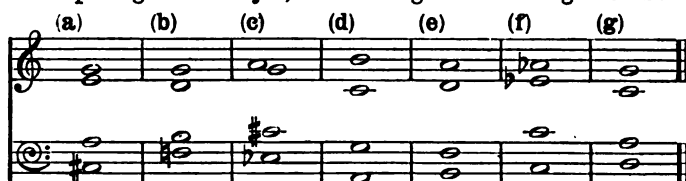
*Three hours allowed for this paper.*

## HARMONY.

- 1.—Add three parts to the following bass, introducing suspensions and passing notes :—



- 2.—Write a passage in G major, introducing the following chords :—



- 3.—Give a list of the various time-signatures in modern use and classify them according to their affinities.

- 4.—Harmonize this melody in four parts :—



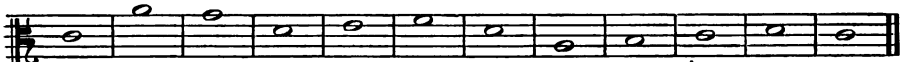
## UNIVERSITY OF LONDON.

## MUSIC. INTERMEDIATE MUS. BAC. EXAMINATION.

*Three hours allowed for this paper.*

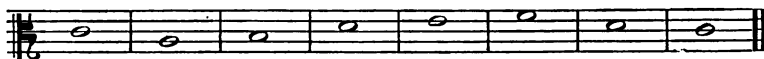
## COUNTERPOINT.

- 1.—Add a soprano in the third species and a bass in the fourth species to the following canto fermo :—



- 2.—Place the above canto fermo in the bass (an octave lower) and add three parts above in florid counterpoint.

- 3.—Add three parts to the following canto fermo, two in first species and one in third :—



- 4.—Explain the terms: ground bass, mordent, appoggiatura, false relation. counter-subject, and tritone.

UNIVERSITY OF LONDON.

MUSIC. INTERMEDIATE MUS. BAC. EXAMINATION.

*Three hours allowed for this paper.*

1.—How would you prove that the pitch of a note depends solely on the number of vibrations received per second by the hearer and that the same number per second always gives the same note?

2.—Describe and explain the mode of using a tonometer consisting of a series of forks for the determination of frequency of vibration. For what reason are forks better than reeds in such a tonometer?

3.—How would you produce (a) transverse and (b) longitudinal vibrations in a string, and how would you in each case show that the vibrations were of the kind stated? How would you obtain the various harmonics?

4.—A telegraph wire is 50 metres long, and is stretched with such a force that a transverse wave travels along it with velocity 125 metres per second, while a longitudinal wave travels with velocity 8,700 metres per second. Find the frequency of the fundamental mode of vibration for each kind of vibration. To what kind of vibration do you think it most likely that the sound heard at a telegraph pole belongs? Give a reason for your opinion. How would you explain the beating often heard near the pole?

5.—What is meant by a combination tone? How may one be produced so as to be directly audible? Give a general explanation of the production of such a tone.

UNIVERSITY OF LONDON.

MUSIC. INTERMEDIATE MUS. BAC. EXAMINATION.

*Three hours allowed for this paper.*

1.—What effect will be produced by a rise in temperature on the pitch of the notes given out (a) by stretched strings, (b) by organ pipes?

An organ pipe sounds at  $0^{\circ}\text{C.}$  a note with 256 vibrations per second. What will be the frequency of the note given out by the same pipe at  $20^{\circ}\text{C.}$ ?

2.—The velocity of sound through air at  $0^{\circ}\text{C.}$  is 1,100 feet per second. What will be the velocity of sound through hydrogen at the same temperature?

[1 litre of hydrogen weighs  $\cdot 0896\text{ gm.}$ ; 1 litre of air,  $1\cdot 293\text{ gm.}$  at  $0^{\circ}\text{C.}$  and atmospheric pressure.]

3.—Explain, by the aid of carefully-drawn diagrams, how beats are produced and show how to find the number of beats per second when the frequencies of the component notes are given.

4.—Define the terms node and loop. How would you demonstrate their existence (a) in vibrating strings, (b) in organ pipes?

5.—If the stem of a tuning-fork is pressed against a table the sound is much louder than before. Explain this and give as many other illustrations as you can of the same principle. Will the tuning-fork vibrate for a longer or shorter time when pressed against the table than when held in the hand?



UNIVERSITY OF LONDON.

B.MUS. EXAMINATION.

*Three hours allowed for this paper.*

COUNTERPOINT.

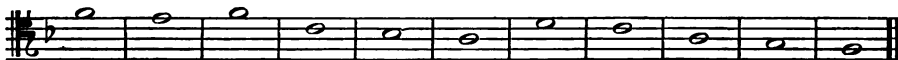
- 1.—Combine the second, third, and fourth species under this canto fermo :—



- 2.—Add four parts below this chorale, introducing much imitation of various kinds :—



- 3.—Add four parts in florid counterpoint to this canto fermo :—



UNIVERSITY OF LONDON.

B.MUS. EXAMINATION.

*Three hours allowed for this paper.*

FUGUE AND CANON.

- 1.—Write a concise fugue in four parts on the following subject :—



- 2.—Add two parts to the following subject, making triple (invertible) counterpoint. Show the inversions :—



- 3.—Continue this two-part canon over a free bass for at least eight additional bars :—



UNIVERSITY OF LONDON.  
INTERMEDIATE D.MUS. EXAMINATION.  
*Three hours allowed for this paper.*

## HARMONY.

- 1.—Add to the following viola part four other parts, for two violins, a second viola, and a cello :—



- 2.—Begin as follows and modulate to E minor, C, F, D minor, B♭, E♭, and back to G. Keep up the style as much as possible, writing for the pianoforte, or for violin, viola, and cello :—



- 3.—Set the following lines for a choir of eight voices :—

“He prayeth best who loveth best  
All things both great and small.”—COLERIDGE.

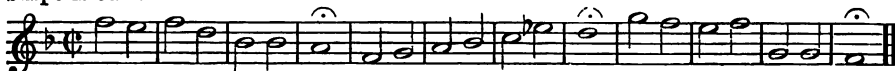
UNIVERSITY OF LONDON.  
INTERMEDIATE D.MUS. EXAMINATION.  
*Three hours allowed for this paper.*

## COUNTERPOINT.

- 1.—Add four parts to this canto fermo, combining all the species :—



- 2.—Add seven parts below this chorale. Bars 1 to 4, “note against note.” Bars 4 to 8, with many passing notes. Bars 9 to 12, for two choirs, with suspensions :—



- 3.—Give examples (original) of (a) double counterpoint in the octave which will admit of “added thirds” (to be shown), (b) double counterpoint in the 12th (showing an inversion), and an example of triple (invertible) counterpoint.

- 4.—Write a two-part canon on this ground bass :—





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INTERMEDIATE D.MUS. EXAMINATION.

*Three hours allowed for this paper.*

ACOUSTICS.

1.—Newton calculated that the velocity of sound in air should be  $\sqrt{\text{elasticity} \div \text{density}}$ . If Boyle's law is true, the elasticity is equal to the pressure. But Newton's formula with Boyle's law gives a value much below the true velocity. Discuss this discrepancy and show how calculation may be made to agree with experiment.

Describe experiments by which the velocity of sound in air has been exactly determined.

2.—A column of soldiers is marching, every man in time to the music, as he hears it, of a band at the head of the column. Show that the rise and fall due to stepping will travel down the column in a series of waves, and investigate the wave-length and velocity, given that the men make two steps per second, and that sound travels 1,100 feet per second.

3.—What do you consider to be the best mode of determining the frequency of vibration of a given source of sound? Describe fully the apparatus you would use, and how you would use it, in making such a determination.

4.—Give an account of the modes of vibration in a pipe open at both ends. Taking the first overtone, and dividing the vibration period into eight equal intervals, represent, by a series of diagrams, the displacement of the air from its position of rest at every point along the axis of the pipe at the end of each interval. Draw a series of diagrams representing also the variations in pressure at the same instants.

5.—Write an account of the theory of dissonance.

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INTERMEDIATE D.MUS. EXAMINATION.

*Three hours allowed for this paper.*

ACOUSTICS.

1.—Describe the mode of transmission of a sound-wave in air. Distinguish between lateral and longitudinal vibrations. How can it be proved that a sound-wave is a wave of longitudinal vibration?

2.—Describe some experiments which prove that sound travels more quickly through solids than through gases.

3.—What is meant by resonance? Give some examples of effects due to it.

4.—What circumstances are concerned in our power of localising the source of a sound?

5.—Explain why the sound from a vibrating tuning-fork becomes louder if a small tube is slipped over one prong without touching. Give instances of other phenomena which may be explained by the same principles.

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## INTERMEDIATE D.MUS. EXAMINATION.

*Three hours allowed for this paper.*

## HISTORY, &amp;c.

- 1.—How did French opera differ from Italian opera in the 17th century; and what traces of the inherent difference may be discovered in modern opera?
- 2.—Discuss the theories of the chord of the augmented 6th and give reasons for any preference you have.
- 3.—What is the difference between a fancy and a fugue?
- 4.—Give some account of the manner in which *Leitmotive* have come into use in modern music.
- 5.—Write a short account of Palestrina's life and work.
- 6.—Write the Hypo-mixo-Lydian mode, and explain how it differs from the Dorian.
- 7.—Write an organ accompaniment in the Dorian mode to any canto you please.

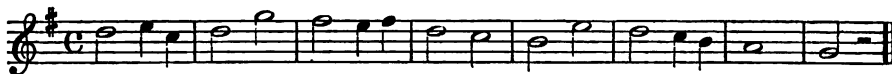
## UNIVERSITY OF LONDON.

## D.MUS. EXAMINATION.

*Three hours allowed for this paper.*

## HARMONY.

- 1.—Harmonize the following melody in six parts, introducing as many passing notes, suspensions, &c., as are conveniently possible. Figure the result:—



- 2.—Give original examples of tonal and real sequences, in six free parts; writing as for voices.

- 3.—Harmonize the following bass in two different ways in eight parts:—



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D.MUS. EXAMINATION.

*Three hours allowed for this paper.*

MUSICAL FORM AND INSTRUMENTATION.

1.—Write a short scherzo for strings, 2 clarinets, 2 horns, and 2 bassoons ; beginning as follows :—



2.—Begin as follows and modulate to F# minor, E major, G# minor, A major, C# minor, and back to A ; writing as for four strings :—



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## D.MUS. EXAMINATION.

*Three hours allowed for this paper.*

## COUNTERPOINT.

1.—Add seven parts below this chorale. Introduce imitative devices and conclude with a short five-part fugue, the subject to be founded upon second phrase of the chorale. The time may be changed for the fugue if preferred :—



2.—Add six parts to the following in florid counterpoint :—



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## D.MUS. EXAMINATION.

*Three hours allowed for this paper.*

## HISTORY.

1.—Describe Monteverde's influence on operatic art and compare his methods with those of Alessandro Scarlatti.

2.—Give an account of organ music from Frescobaldi to Bach and show who exerted most influence upon the latter.

3.—What is historically interesting about Mozart's "Entführung aus dem Serail" ?

4.—Compare the styles, methods, and characteristics of Chopin and Schumann in instrumental music.

5.—Analyse the first movement of Beethoven's Pastoral Symphony, in respect of both form and instrumentation.

UNIVERSITY OF DURHAM

FIRST EXAMINATION FOR THE DEGREE OF BACHELOR IN MUSIC.

Three hours allowed for this paper.

I.—HARMONY.

[Nos. 1 and 2 must be written in open score, with the proper clefs.]

1.—Add a treble, an alto, and a tenor to this figured bass :—

The exercise consists of a single staff of figured bass in 4/4 time, with three empty staves below it for the treble, alto, and tenor parts. The figured bass notation is as follows:

Staff 1:  $\flat 6$   $\flat 6$   $4$   $3 - 6$   $\flat 6$   $\flat 6$   $4$   $6$   $7$   $6$   $\flat 7$   $8$   $\flat 7$   $7$   $\sharp 6$   $5 -$

Staff 2:  $7$   $6$   $4$   $3$   $\sharp 6$   $7 -$   $9$   $8 -$   $\flat 6$   $7$   $8$   $\flat 6$   $7$   $8$   $7$   $\sharp 6$   $\flat 6$

Staff 3:  $\sharp$   $\flat 2$   $6$   $\sharp 4$   $\flat 6$   $\sharp 6$   $\flat 7$   $\sharp 6$   $6$   $\flat 7$   $\flat 6$   $\flat 6$   $6$   $7$   $8$   $7$   $9$   $8$

Staff 4:  $4$   $5$   $2$   $6$   $\flat 6$   $5$   $4 - 3$   $6$   $5$   $4 -$   $6$   $5$   $4 -$   $6$   $5$   $4 -$

2.—Add parts for a violin and violoncello to the following melody Bow your work carefully :—

The exercise consists of a single staff of melody in 4/4 time. The melody is written in treble clef and contains a trill (tr) on the final note.

3.—Figure the following. You need not copy out the three upper parts :—

The exercise consists of a two-staff musical score in 4/4 time. The upper staff is in treble clef and the lower staff is in bass clef. The notation is as follows:

Staff 1:  $\flat 6$   $\flat 6$   $4$   $3 - 6$   $\flat 6$   $\flat 6$   $4$   $6$   $7$   $6$   $\flat 7$   $8$   $\flat 7$   $7$   $\sharp 6$   $5 -$

Staff 2:  $7$   $6$   $4$   $3$   $\sharp 6$   $7 -$   $9$   $8 -$   $\flat 6$   $7$   $8$   $\flat 6$   $7$   $8$   $7$   $\sharp 6$   $\flat 6$

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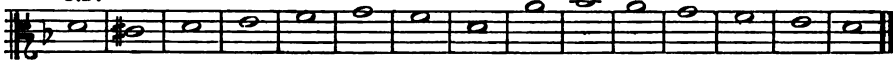
## FIRST EXAMINATION FOR THE DEGREE OF BACHELOR IN MUSIC.

*Three hours allowed for this paper.*

## II.—COUNTERPOINT.

*[All work must be written in open score, with the proper clefs.]*

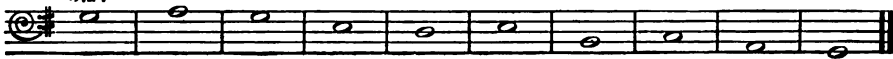
- 1.—Add to this canto fermo a bass in the second and a treble in the third species:—

*C.F.*

- 2.—Add a bass in *unbroken* syncopation and a treble and alto, both of first species, to the following canto fermo, making four-part counterpoint:—

*C.F.*

- 3.—Add treble, alto, and tenor in "florid" counterpoint:—

*C.F.*

## UNIVERSITY OF DURHAM.

## FINAL EXAMINATION FOR THE DEGREE OF BACHELOR IN MUSIC.

*Three hours allowed for this paper.*

## I.—HARMONY.

*[Nos. 1 and 2 to be written in open score, with the proper clefs.]*

- 1.—Add a treble, an alto, and a tenor to the following figured bass:—



2.—Complete the following, bowing your work carefully and adding marks of expression. You need not copy out that which is already completed.

*Tempo di Menuetto.*

1st VIOLIN. *p*  $\wedge$

2nd VIOLIN. *p*  $\wedge$

1st VIOLA. *pp*

2nd VIOLA. *pp*  $\wedge$

CELLO. *pp*

VI. 1. *f*

*cres.* *dim.* *p*

8.—Add a figured bass to the following melody:—

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FINAL EXAMINATION FOR THE DEGREE OF BACHELOR IN MUSIC.

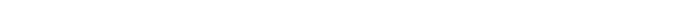
*Three hours allowed for this paper.*

## II.—COUNTERPOINT.

*[All work must be written in open score, with the proper clefs.]*

1.—Add to this canto fermo four upper parts (two trebles) in “florid” counterpoint:—

*C.F.*



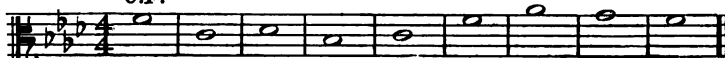
2.—Add to this canto fermo a bass in *unbroken* syncopation and a treble and an alto in the first species :—

*C.F.*



3.—Add to this canto fermo a treble in the second and a bass in the third species :—

*C.F.*



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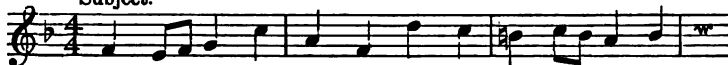
#### FINAL EXAMINATION FOR THE DEGREE OF BACHELOR IN MUSIC.

*Three hours allowed for this paper.*

#### III.—FUGUE AND CANON.

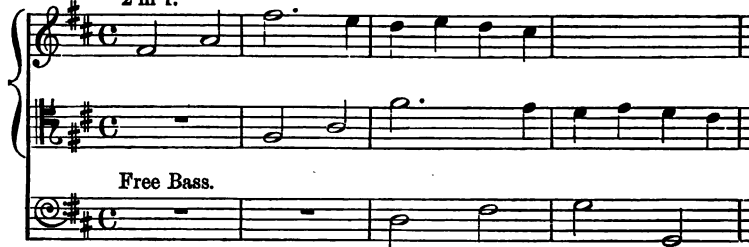
1.—Write, in open score, a short tonal fugue, for four voices, on the following subject :—

Subject.



2.—Continue the following canon for several bars, making it "infinite." The bass to be "free" :—

2 in 1.



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#### FINAL EXAMINATION FOR THE DEGREE OF BACHELOR IN MUSIC.

*The three hours allowed for this paper include the vivâ voce examination.*

#### IV.—FORM AND HISTORY.

1.—What is the difference between the episodes in a fugue and those in a sonata movement or a rondo ?



- 2.—Quote any instances you know of five-bar rhythm.
  - 3.—Describe briefly the forms used in Handel's Overture to "Samson."
- 
- 1.—Name some distinguished pupils of Josquin des Prés.
  - 2.—Give a short sketch of the life of Haydn. In what way did he and Mozart mutually re-act on one another?
  - 3.—About what date did the present "German" flute come into use in England? Give some account of the flutes in use before that time.
  - 4.—Name the principal French composers of "opera comique" during the present century, enumerating their most important works.
  - 5.—Corelli wrote two kinds of sonatas for stringed instruments. What were they called and what are the main differences between them?

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#### EXAMINATION FOR THE DEGREE OF DOCTOR IN MUSIC.

*Three hours allowed for this paper.*

#### HARMONY.

[Nos. 1 and 2 must be in open score, with the proper clefs.]

- 1.—Add two trebles, two altos, two tenors, and a first bass to the following figured bass :—

*Adagio.*

- 2.—Add to this melody parts for a second violin, a viola, and a violoncello :—

*1st VIOLIN. Tempo di Menuetto.*

8.—Add a figured bass to this melody:—

*Andante con moto.*

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#### EXAMINATION FOR THE DEGREE OF DOCTOR IN MUSIC.

*Three hours allowed for this paper.*

#### COUNTERPOINT.

[All work must be written in open score, with the proper clefs.].

1.—Add seven parts above this canto fermo, three in the first and four in the fifth species:—

*C.F.*

2.—Add to this canon three inner parts in the fifth species:—

*C.F.*

3.—Add to this canto fermo a bass in unbroken syncopation, an alto in the second, and a tenor in the third species:—

*C.F.*

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EXAMINATION FOR THE DEGREE OF DOCTOR IN MUSIC.

*Three hours allowed for this paper.*

FUGUE.

Write, in open score, a fugue for five voices on the following subject. The words must be added throughout the fugue :—

Subject.

As it was in the be - gin - ning, is now, and ev - er shall be,

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EXAMINATION FOR THE DEGREE OF DOCTOR IN MUSIC.

*Three hours allowed for this paper.*

GENERAL PAPER.

- 1.—Explain the two different kinds of fugue on two subjects and quote an example of each.
- 2.—Give an example from Beethoven of canonical imitation developed from the leading theme of a symphonic movement.
- 3.—What is the difference in the upper partials of stopped and open organ pipes, and what is the reason of the difference?
- 4.—Explain the terms "combination tones," "differential tones," and "summation tones."
- 5.—Name any instruments that have been used from time to time to determine the vibration numbers of musical sounds.
- 6.—Give the dates of the births and deaths of the following composers:—Haydn, Gluck, Cherubini, Auber, Schumann, Weber.
- 7.—What do you know of William Cornyshe, John Banister, Jeremiah Clark, Thomas Bateson, John Stanley?
- 8.—In Schubert's great Symphony in C, what are the special features of the instrumentation of (a) the first movement and (b) the scherzo?
- 9.—In what Symphony does Beethoven use "Due Violoncelli Soli con Sordini"?
- 10.—Name two or three of Mozart's works, in each of which the Menuetto contains two trios.
- 11.—Compare Haydn's and Mozart's treatment of the trombones, basing your remarks on the "Creation" and "Don Giovanni."
- 12.—Give the names of all Handel's works for which Mozart wrote additional accompaniments.

## THE VICTORIA UNIVERSITY.

## FIRST EXAMINATION FOR THE DEGREE OF MUS. BAC.

*Three hours allowed for this paper.*

## I.—HARMONY.

1.—In open score, with proper clefs, add three vocal parts under this theme. Figure your bass :—



2.—In compressed score, harmonize this melody twice with as much variety of well-linked chords as possible. In each version add three parts. Figure your bass :—



3.—In open score, write three parts above this bass :—



4.—Give several resolutions of each of these chords, following the suggestions of the notation, and showing why, in the one case, the upper note is called G♯ and, in the other, the same sound is written as A♭. Name the two chromatic scales to which the first chord belongs :—



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FIRST EXAMINATION FOR THE DEGREE OF MUS. BAC.

II.

*Three hours allowed for this paper.*

- 1.—Below this theme write three parts, the tenor in quavers:—



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## FIRST EXAMINATION FOR THE DEGREE OF MUS. BAC.

*Three hours allowed for this paper.*

## II.

- 1.—Trace the Egyptian origin of Greek music, through similarity of fable and of instrument.
- 2.—Describe the tetrachordal sequence of sounds, and the different explanations given of the association of conjunct and disjunct tetrachords.
- 3.—What, and how, were clearer views of music acquired more than six centuries B.C. ?
- 4.—What do you read of the so-called Dorian, Phrygian, and Lydian scales ?
- 5.—Contrast, or compare, them with the Egyptian scale of Pythagoras.

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## FIRST EXAMINATION FOR THE DEGREE OF MUS. BAC.

*Three hours allowed for this paper.*

## ACOUSTICS.

- 1.—Draw two simple harmonic curves having wave-lengths as 1 to 2, amplitudes as 2 to 3, and phases differing by  $\frac{1}{4}$  of a period. Draw also the compound curve resulting from the composition of these simple curves.
- 2.—How does the velocity of sound in a gas vary with its (a) pressure ; (b) density ; (c) temperature ?
- 3.—Explain Kundt's method of finding the velocity of sound in solids.
- 4.—From the major harmonic triad, 1,  $1\frac{1}{2}$ ,  $1\frac{1}{4}$ , deduct the major diatonic scale, and show that the intervals between consecutive notes are either  $\frac{2}{3}$ ,  $\frac{1}{2}$ , or  $\frac{3}{4}$ .
- 5.—A silver wire (density, 10·4), 6 feet long, gives a certain note as its fundamental. Find the length of a brass wire (density, 7·8) of the same thickness and tension that will give the 5th above.
- 6.—Explain why the wires producing deep notes on the piano are weighted by winding wire round them, instead of increasing their thickness.
- 7.—How would you explain the phenomenon of *resonance* on mechanical principles ?
- 8.—Describe a method of studying the composition of rectangular vibrations.
- 9.—Describe how the air is set in motion by a tuning-fork and explain the existence of lines of silence.
- 10.—Explain the production of a *stationary wave* by interference of two equal waves going in opposite directions.

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SECOND EXAMINATION FOR THE DEGREE OF MUS. BAC.

*Three hours allowed for this paper.*

HARMONY AND COUNTERPOINT.

1.—In open score, harmonize this melody twice, with as much variety of well linked chords as possible; adding in each version three under voice-parts. Figure the bass:—



2.—In compressed score, write three parts under this air, in free harmony:—



3.—Add one syncopated part, in restricted counterpoint, to this canto fermo:—

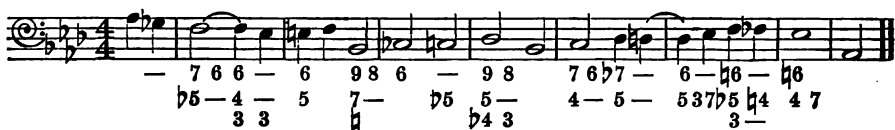


4.—To this theme add, in restricted counterpoint, a syncopated bass, and a soprano part in semiquavers:—



5.—To the same canto fermo write, in open score and in restricted counterpoint, a soprano part in triplet quavers, a bass part in quavers, and a free alto part.

6.—In open score, write four parts above this bass:—



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## SECOND EXAMINATION FOR THE DEGREE OF MUS. BAC.

*Three hours allowed for this paper.*

## HISTORY OF MUSIC.

- 1.—Give a full account of mediæval music, from the Roman song-school of Pope Sylvester to the full establishment of our modern scales.
- 2.—Describe the tetrachords of the tenth century, contrasting them with those of the Greeks. Show their absorption in the hexachords of a somewhat later time.
- 3.—Explain the meaning of the proverb "Mi contra Fa," &c.
- 4.—Trace the development of our system of notation from neumes of the fourth century, and single line which signified a sustained monotone.
- 5.—Show the meaning of  $\psi$  and of  $\Phi$ .
- 6.—Point out the influence of the Reformation upon Church music.

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## SECOND EXAMINATION FOR THE DEGREE OF MUS. BAC.

*Three hours allowed for this paper.*

## I.—MUSICAL FORMS.

- 1.—In open score, for four voices, write a full fugal exposition of these themes:—



- 2.—Give, at least, one three-voiced episode, of not less than six bars, founded upon a portion of the counter-subject.

- 3.—Sketch the possible strettis of the chief subject.

- 4.—Write invertible counter-subjects to the following themes:—



- 5.—Briefly explain the development of the rondo form from a minuet and trio, and its germ in any simple air, with an imitative second part.



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SECOND EXAMINATION FOR THE DEGREE OF MUS. BAC.

*Three hours allowed for this paper.*

II.

- 1.—Write a scherzo of, at least, thirty bars upon the varied treatment of this subject :—



- 2.—Explain the three classified forms of musical works. Point out the general consistency of outline. Show any diversities of treatment (a) in the exposition of themes; (b) in the modulatory middle section; and (c) in the final division.

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THIRD EXAMINATION FOR THE DEGREE OF MUS. BAC.

*Three hours allowed for this paper.*

HARMONY AND COUNTERPOINT.

*[All the exercises to be written in open score, with proper clefs.]*

- 1.—Write four parts above this bass :—

2.—Write above the following canto fermo (in restricted counterpoint) one syncopated part for soprano voice :—



3.—To the following add (in restricted counterpoint) a soprano part in semi-quavers and a tenor part in triplet quavers :—



4.—To the following bass write four parts, respectively in the 2nd, 3rd, 4th, and 5th species of restricted counterpoint :—



5.—Freely harmonize this melody, nowhere adding more than three parts :—



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### THIRD EXAMINATION FOR THE DEGREE OF MUS. BAC.

*Three hours allowed for this paper.*

#### ORCHESTRATION.

1.—Score, for strings and wood-wind, the first seven bars of number 19 of Mendelssohn's "Lieder ohne Worte."

2.—Score, for strings and wood-wind, bars 6 to 18 of number 6 of Mendelssohn's "Christmas Pieces."

3.—Score, for strings and wood-wind, bars 5 to 16 of the Lied, No. 27. In all cases use your own judgment as to duplicating the parts and as to weight and contrast of tone. Mark the bowing of the strings and phrasing of the wind parts. (Copies of the music are supplied.)

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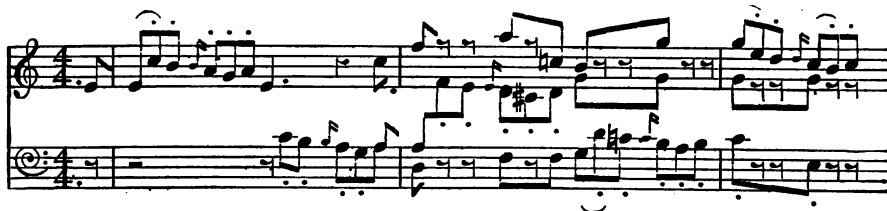
THIRD EXAMINATION FOR THE DEGREE OF MUS. BAC.

*Two hours allowed for this Paper.*

I.

COMPOSITION.

- 1.—Develop, for not less than thirty bars, the figure of the following theme. Write in score for three stringed instruments and carefully mark the bowing :—



- 2.—Continue for at least half-a-dozen bars, and for never more than four voices, an episode on this figure :—



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THIRD EXAMINATION FOR THE DEGREE OF MUS. BAC.

*Two hours allowed for this paper.*

II.

- 1.—Expose in score, for five voices, this subject with its two counter-subjects, concluding with a few bars of five-part writing :—



- 2.—Complete a canon (4 in 2) of not less than sixteen bars, commencing thus :—



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## THIRD EXAMINATION FOR THE DEGREE OF MUS. BAC.

*Two hours allowed for this paper.*

## III.

Lord, what love have I un - to Thy law, all . . .

Lord, what love have etc.

the day is my stu - - dy in it.

I un - to Thy law.

Lord, what love have I

Upon the above themes construct the first section of a (Mendelssohn) chorus for four voices. Build up a second section upon the fugal exposition and working of a fresh theme to the words "Thy word is a lantern to my feet," capable of being used as a counter-subject to the first phrase of the above. Sketch out, as fully as time may allow, the various combinations of themes which you propose to use in the third section of the chorus, but *devote your attention chiefly* to the perfecting of the first and second divisions of the movement. Do not continue the accompaniment, of which two bars are given as a clue to the placid character of the subject; but give a specimen (of one or two measures) of the style of accompaniment you would suggest for the opening of the second section.

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## THIRD EXAMINATION FOR THE DEGREE OF MUS. BAC.

*Two hours allowed for this paper.*

## IV.

1.—Write counter-subjects to the following themes:—

(a)

(b)

2.—To the following words (carefully emphasizing their accentuation) write a subject and two counter-subjects:—

(a) "My soul truly waiteth still upon God."

(b) "For of Him cometh my salvation."

(c) "He is my defence; I shall not fall."—*Psalm lxii.*

Fugally expose the themes for four voices, introducing, before the entry of the fourth voice, an episode of not less than four bars, founded upon some figure of one of the counter-subjects.

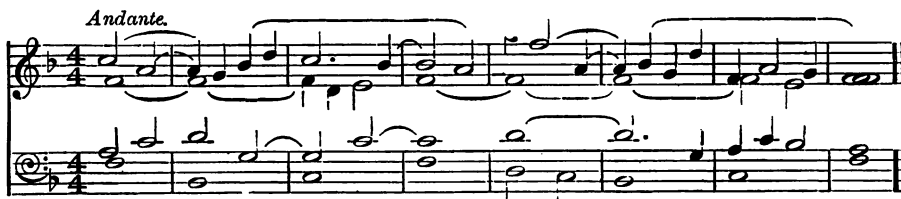
### THE VICTORIA UNIVERSITY.

#### EXAMINATION FOR THE DEGREE OF MUS. D.

*Three hours allowed for this paper.*

#### COMPOSITION AND ORCHESTRATION.

In score, for various orchestral combinations, write a set of six variations upon the following; carefully marking the bowing for the string and the phrasing for the wind instruments:—



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#### EXAMINATION FOR THE DEGREE OF MUS. D.

*Three hours allowed for this paper.*

#### COMPOSITION.

Upon the following themes write the central, or "working out" section of a String Quartet. Write in open score, with the bowing carefully marked throughout:—





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#### EXAMINATION FOR THE DEGREE OF MUS. D.

*Three hours allowed for this paper.*

#### COMPOSITION AND ORCHESTRATION.

Upon these themes write, for an Orchestra including two horns (but without trumpets), a symphonic Scherzo with somewhat developed Episode (b) and a short Coda. Whatever is, in the commencement of the third, mere recapitulation of the corresponding portion of the first section, *and in the same scales*, need not be fully written:—



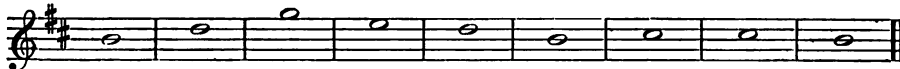
THE VICTORIA UNIVERSITY.

EXAMINATION FOR THE DEGREE OF MUS. D.

*Three hours allowed for this paper.*

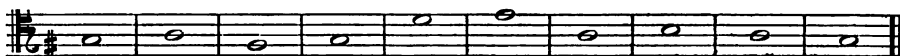
COUNTERPOINT AND CONTRAPUNTAL WRITING.

- 1.—Add seven voice-parts in restricted counterpoint of the first species :—

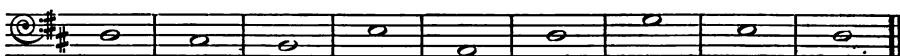


- 2.—Place the above for a Tenor Voice, and accompany it by six vocal parts in free modern counterpoint.

- 3.—Add to the following four voice-parts in restricted counterpoint of the first, third, fourth, and fifth species :—



- 4.—Write above the following five vocal parts in free modern counterpoint. As far as possible let the parts be imitative, developing some short melodic figure :—



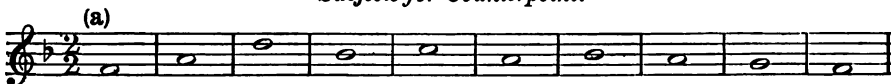
*Each exercise to be written in open score with proper clefs.*

UNIVERSITY OF DUBLIN.

PRELIMINARY EXAMINATION FOR THE DEGREE OF BACHELOR IN MUSIC.

COUNTERPOINT.

*Subjects for Counterpoint.*



- 1.—Below (a) write an alto in the first species and a bass in the second, making three-part counterpoint.

- 2.—Write above (b) a treble in the fifth species and below it a bass in the first (three-part counterpoint).

- 3.—Transpose (a) for a bass voice, adding a treble in the fourth species and alto and tenor in the first (four parts).

- 4.—Transpose (b) for an alto voice, adding treble and bass of first species and tenor of third (four parts).

- 5.—Add to (a) an alto of fifth species and tenor and bass of first species (four parts).

- 6.—Add to (b) an alto and treble of first species and bass of fifth (four parts).



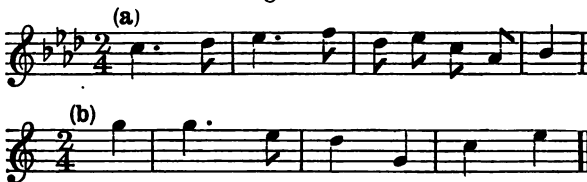


## UNIVERSITY OF DUBLIN.

PRELIMINARY EXAMINATION FOR THE DEGREE OF BACHELOR IN MUSIC.

## HISTORY, &c.

- 1.—What Church music of Purcell is still commonly performed? Give a musical account of any one of his anthems.
- 2.—What was the nature of the accompaniments which he used (apart from the organ)?
- 3.—What peculiarities of *scale* are noticeable in Tallis? Give examples.
- 4.—Write out part of Byrd's "Non nobis Domine."
- 5.—Quote some fugal passages from Beethoven's sonatas.
- 6.—In writing variations upon an air, cite cases of exceptions to his general procedure.
- 7.—Write the bass to the following:—



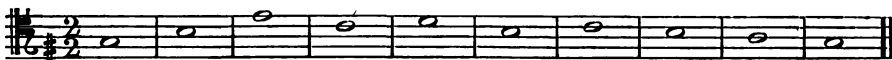
- 8.—What modifications in the sonata form are noticeable in some of the latest of the series?

## UNIVERSITY OF DUBLIN.

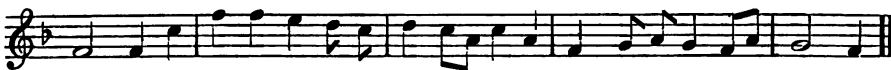
SECOND EXAMINATION FOR THE DEGREE OF BACHELOR IN MUSIC.

### COUNTERPOINT.

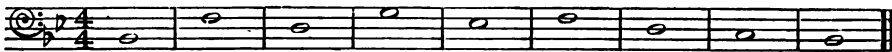
- 1.—Add parts for treble, alto, second tenor, and bass, all in first species, to the following subject, making five-part counterpoint:—



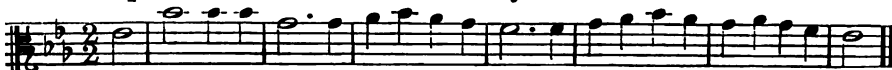
- 2.—Below the following subject write counterpoint of the third species for the alto, of the first species for the tenor, and of the fourth species for the bass, making four-part counterpoint :—



- 8.—Write four parts, all in the fifth species, above the following subject :—



- 4.—Write a double counterpoint in the octave to the following subject. Show the counterpoint both above and below the subject :—



## UNIVERSITY OF DUBLIN.

## SECOND EXAMINATION FOR THE DEGREE OF BACHELOR IN MUSIC.

## HARMONY.

1.—Add parts, according to the figuring, for treble, alto, and two tenors above the following bass. Write in open score, using the proper clefs:—

The exercise consists of two staves of music in C major, 2/4 time. The first staff has a key signature of one sharp (F#) and a 2/4 time signature. The second staff has a key signature of one sharp (F#) and a 2/4 time signature. The figured bass notation is as follows:

Staff 1: 6 7 4 6 7 4 6 6 #

Staff 2: 7 7 4 #6 6 4 6 4 7 7

The figured bass notation is written below the notes, with some figures grouped together and some with accidentals (sharps and flats).

2.—Harmonize the following melody. Use your own discretion as to the number of parts (which *need not* be treated as voice parts) which you employ. Write in short score:—

*Larghetto.*

The exercise consists of four staves of music in C major, 3/8 time. The first three staves are treble clef, and the fourth staff is bass clef. The melody is written in the first three staves, and the bass line is written in the fourth staff. The tempo is marked *Larghetto*.

3.—To the following alto add two trebles, a tenor, and a bass, making five-part harmony:—

The exercise consists of two staves of music in C major, 4/4 time. The first staff is treble clef, and the second staff is bass clef. The melody is written in the first staff, and the bass line is written in the second staff. The tempo is marked *Larghetto*.

UNIVERSITY OF DUBLIN.

SECOND EXAMINATION FOR THE DEGREE OF BACHELOR IN MUSIC.

CANON AND FUGUE.

- 1.—Continue the following canon (2 in 1) for about eight or ten bars, making it infinite, and adding a short free close :—



- 2.—Write the exposition of a four-part fugue, with a regular counter-subject, on the following subject :—



- 3.—Define the terms “counter-exposition,” “codetta,” “episode,” and “stretto,” as used in relation to fugue.

- 4.—Give Bach’s answer to the following subject and explain how the laws of tonal fugue are here applied :—



- 5.—Name any instances you can remember in Bach’s “Forty-Eight” of double counterpoint in the twelfth, quoting the subjects of the fugues to which you refer.

UNIVERSITY OF DUBLIN.

SECOND EXAMINATION FOR THE DEGREE OF BACHELOR IN MUSIC.

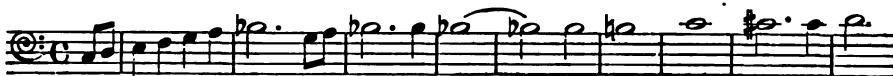
HISTORY, &c.

- 1.—Write a note on Beethoven’s obligations to—(1) Mozart, (2) Haydn.
- 2.—Cite modern instances of the opening of a dramatic work after the manner of the “Elijah.”
- 3.—How did the performances of Handel’s oratorios under his own direction differ from their performances in our day?
- 4.—What motive from Bach’s fugues has been employed by Mozart in an overture?  
Give some details of the variety in the treatment.
- 5.—What marked difference is there in the treatment of external nature in Haydn and in Mendelssohn? Cite examples.
- 6.—Sketch the movement from the “Messiah,” “For as in Adam all die,” with the following chorus.

7.—What older model in oratorio is there for the alternation of short choruses with solo voices?

8.—What are the subjects of the Amen chorus at the close of "The Messiah"?

9.—Write harmonies for the following bass. How does the passage proceed?—



10.—Write music to the following words:—

As a perfume doth remain  
In the folds where it hath lain,  
So the thought of you, remaining  
Deeply folded in my brain,  
Will not leave me: all things leave me:  
You remain.

### UNIVERSITY OF DUBLIN.

#### EXAMINATION FOR THE DEGREE OF DOCTOR IN MUSIC.

[Paper A.]

#### HARMONY.

1.—Add seven parts, according to the figuring, above the following bass. Write in open score:—



2.—Below the following melody add parts for second treble, two altos, two tenors, and two basses, making 8-part harmony:—



3.—Harmonize the following ground bass for five voices (adding four upper parts) in three different ways. Add a few bars at the end to make a suitable cadence. Figure the bass:—



UNIVERSITY OF DUBLIN.

EXAMINATION FOR THE DEGREE OF DOCTOR IN MUSIC.

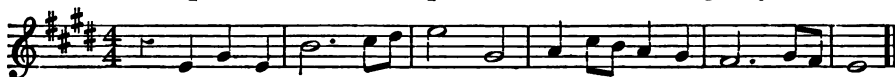
[Paper B.]

COUNTERPOINT.

1.—Write above the following subject parts for two trebles and two altos, and below, parts for second tenor and two basses, making 8-part counterpoint—all the parts to be in the first species :—



2.—Add five parts, all of the fifth species, below the following subject :—



3.—Write double counterpoint in the twelfth to the following subject. Show it in both its positions :—



4.—Write two parts in triple counterpoint below the following subject. Show it in three positions, putting each of the voices once in the bass :—



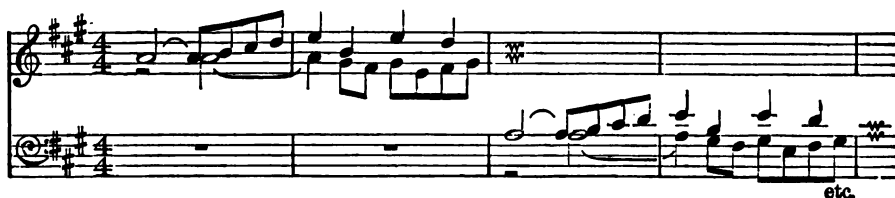
UNIVERSITY OF DUBLIN.

EXAMINATION FOR THE DEGREE OF DOCTOR IN MUSIC.

[Paper C.]

CANON AND FUGUE.

1.—Continue the following canon, 4 in 2, for about twelve bars, and add a free close. Write in open or close score, as you may prefer :—



2.—Write a fugue for four voices on one of the two subjects given below. Let there be a regular counter-subject and introduce two middle entries and at least one stretto :—



### UNIVERSITY OF DUBLIN.

#### EXAMINATION FOR THE DEGREE OF DOCTOR IN MUSIC.

[Paper D.]

- 1.—How many Chorales does J. S. Bach use in "St. Matthew" Passion Music and with what treatment?
- 2.—Cite some of the direct obligations of Beethoven to Mozart.
- 3.—Give some of the various harmonizations of the "Dresden Amen," in Wagner's "Parsifal."
- 4.—Cite examples of vocal music in or before the Overture to a dramatic work.
- 5.—What Funeral Anthems would you recommend for Cathedral use? Give some description of them.
- 6.—Can you cite a specimen of a Cadenza from any well-known violin or violoncello Concerto?
- 7.—Describe the combination of various tempi in the Ball Scene of "Don Giovanni."
- 8.—Give examples of the use of national melodies in modern Operas.
- 9.—How does Gounod express on the orchestra the sound of wine rushing from a cask?

### UNIVERSITY OF DUBLIN.

#### EXAMINATION FOR THE DEGREE OF DOCTOR IN MUSIC.

[Paper E.]

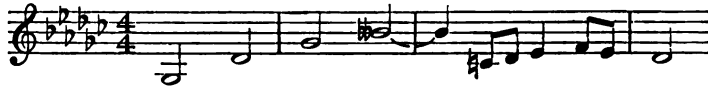
#### INSTRUMENTATION.

- 1.—Score the following passage for a modern full orchestra, filling up the outlines where you think it desirable. Add marks of bowing, phrasing, &c. :—





- 2.—How would you write the following passage to give the actual sounds for (a) the clarinet in A; (b) the corno inglese; (c) the horn in E flat?—



- 3.—What is the difference between the French and German notation of music, written for the bass clarinet?

- 4.—Do you approve, or not, of the modern system of writing for horns exclusively in F? Give your reasons.

### UNIVERSITY OF EDINBURGH.

#### EXAMINATION FOR THE DEGREE OF MUS. BAC. (FIRST PROFESSIONAL EXAMINATION).

##### ELEMENTS OF MUSIC.

*One hour allowed for this paper.*

- 1.—Write in notes the different forms of the diatonic minor scale (F# minor), give their names, and describe their construction.
- 2.—What are the epithets applied to the differently-sized intervals of the same kind (seconds, thirds, &c.)?
- 3.—Name all the perfect and all the imperfect consonances.
- 4.—What intervals are:  $a\flat-b\flat$ ,  $b-a\sharp$ , and  $d\sharp-b\sharp$ ? Give examples of a diminished seventh, and an augmented fourth.
- 5.—Write a descending and ascending chromatic scale, from the tonic to its octave, in E $\flat$  major and C minor.
- 6.—Name a dozen measures, and class them systematically.
- 7.—Write down in a graduated series, from the slowest to the quickest, a dozen terms indicating *tempo*.
- 8.—Explain the following terms: *con brio*, *tasto solo*, *smorzando*, *basso continuo*, *mezza voce*, *Partitur*, *portamento*, *Suite*, *arioso*.
- 9.—What is the meaning in violin music of these signs:  $\sqcup$  or  $\sqcap$  and  $\vee$ ; and in music generally of the following signs:  $\frown$ ,  $\dots$ ,  $---$ ,  $\dots$ ,  $\smile$ ,  $---$ , and  $\cdot \cdot \cdot$ ?

##### HARMONY.

*Three hours allowed for this paper.*

- 1.—Add three parts above the following figured bass, giving special attention to the highest part, which should be freely melodic, having now and then more or less notes than the bass:—



2.—Harmonise the following chorale :—



3.—Add to the following melody a simple accompaniment, so that the whole forms a little pianoforte piece :—



4.—Resolve the chord of the diminished seventh in E minor in the most common way, and afterwards give four more resolutions, two implying an enharmonic change, two not.

5.—Write the following chords and resolve them in two ways, first cadentially and then otherwise :—

- (a) Chord of the tonic seventh in E major.
- (b) Second inversion of the submediant seventh in D minor.
- (c) First inversion of the supertonic seventh in A $\flat$  major.

6. Modulate as follows :—

- (a) Abruptly from C major to E major, from G major to F $\sharp$  major, and from F major to B minor (two forms of each).
- (b) By means of a chord common to the two keys, from D major to three other keys.
- (c) By means of two chords common to the two keys, from E major to two other keys.
- (d) By means of a chord which is a chromatic chord in the first key and a diatonic chord in the second, from any to any other key.
- (e) By means of an enharmonic change.

7.—Harmonise the following in four parts in what you think the best way. Afterwards try it in another way, and say what is unsatisfactory in it:—



8.—Illustrate non-harmonic notes, taking for your harmonic basis the chord of the dominant seventh and the chord of the tonic: first a passing note, next an auxiliary note, then a direct anticipation, and lastly an indirect anticipation. Further, a suspension.

### COUNTERPOINT.

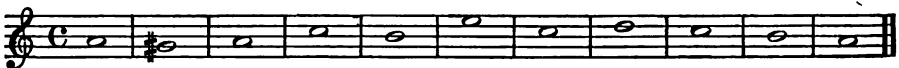
*Three hours allowed for this paper.*

- 1.—What intervals are prohibited in melody in strict style?
- 2.—What is the rule about the use of dissonances?
- 3.—What kind of interval is the perfect fourth?
- 4.—What harmonies can be used in strict counterpoint?
- 5.—Write in strict style a melody in F major (beginning: tonic, dominant, &c.) and a melody in B minor (beginning: tonic, mediant, &c.).
- 6.—Write to the following *Cantus firmi* the counterpoints indicated farther on, and do so in open score, and using the proper clefs and keys:—

No. 1.



No. 2.



Two-part counterpoint:—

- (a) A counterpoint in the first species below No. 1.
- (b) A counterpoint in the second species above No. 1.
- (c) A counterpoint in the fourth species above No. 2.
- (d) A counterpoint in the fifth species below No. 2.

Three-part counterpoint:—

- (a) All parts in the first species, *C.F.* No. 1 in highest part.
- (b) *C.F.* No. 2 in middle part, highest part in second species, and lowest part in third species.

Four-part counterpoint:—

- (c) *C.F.* No. 2 in bass, the two middle parts in first species, and the highest part in fifth species.

HISTORY OF MUSIC.

*Three hours allowed for this paper.*

- 1.—What is Plain Chant ?
- 2.—Explain the terms Authentic and Plagal as used in connection with the old modes.
- 3.—In what did the old modes differ from those in present use ?
- 4.—When did our tonality begin to gain the ascendancy over the old tonality ?
- 5.—Arrange the most important Schools of Composition in chronological order, and mention in connection with them some characteristics, and some of the chief masters.
- 6.—When did Palestrina live ? What do you know of his life-circumstances ? In what respects does his music differ from that of the early Middle Ages and from that of the last two centuries ?
- 7.—When did Monody arise ? What is its nature, what are its aims, and in what forms has it manifested itself ?
- 8.—Who are the greatest composers of oratorios ? When did they live ? Which are their most famous works ?
- 9.—Give a sketch of the history of the Pianoforte Sonata, and mention the most successful cultivators of the form up to the present day.
- 10.—Write brief accounts of the following musicians, comprising the exact or approximate time when they lived, their nationality, the branch or branches they chiefly cultivated, characterisation of their style, and, if possible, titles of some of their works :—C. Ph. Em. Bach, Giovanni Gabrieli, Méhul, Paganini, Th. A. Arne, Weber, Sir H. Rowley Bishop, William Byrd, Rossini, J. B. Cramer, and Liszt.

FORM.

*Two hours allowed for this paper.*

- 1.—What is a Period, and how is it divisible ?
- 2.—By what means are periods articulated ?
- 3.—Do you remember a song (folk-song or other), and could you describe its structure (with regard to modulation as well as rhythm) ?
- 4.—Analyse the *Introduzione* and the following *Allegro* of Clementi's Sonata, Op. 50, No. 8 (*Didone Abbandonata*). Point out not only the main divisions, but also the sub-divisions ; not only the subjects, but also their constituents ; and pay particular attention to the working out of the subject matter, the utilisation of motives, and modulation.
- 5.—Analyse the Fugue in F minor, No. 12, from the second part of J. S. Bach's "Das Wohltemperirte Clavier."
- 6.—Explain the following terms used in connection with fugal writing :—*Exposition, Codetta, Episode, Inversion, Augmentation, Diminution, and Stretto.*

## SECOND PROFESSIONAL EXAMINATION.

## RHETORIC AND ENGLISH LITERATURE.

*Three hours allowed for this paper.*

1.—Who are the authors of the following works, what is their nature, and when were they written (the approximate time)?—"The Prelude," "Hudibras," "The Eve of St. Agnes," "Cato," "The Vision of Piers Plowman," "The Dunciad," "Every Man in his Humour," "The Lotos Eaters," "Mazeppa," and "The Cenci."

2.—Name two of the most outstanding poets of the 14th, 15th, 16th, and 17th centuries.

3.—What are the chief characteristics of Pope, Shelley, and Tennyson?

4.—Enumerate specimens of narrative and of lyrical verse of this century. About half-a-dozen of each.

5.—Give the title of the collection of old English heroic ballads, songs, and other pieces that was published early in the second half of the 18th century and had so stimulating an effect on poetry. Who was the editor?

6.—Explain what is meant by the following words:—*Anapaestic*; *trochaic*; *hypermetrical*; *truncation*; *caesura*; *metrical metamorphosis*.

7.—What kinds of verse are to be found in the following lines?—

"God be with thee, gladsome Ocean!

How gladly greet I thee once more!"

"Glimmer'd a temple upon a breezy headland."

"Soar thou aloft, O my soul! and bear up my song on thy pinions."

"For in that sleep of death what dreams may come."

"The slings and arrows of outrageous fortune."

"As I sat with his head 'twixt my knees on the ground."

8.—Scan No. 25 (Campion's "Basia") of the Golden Treasury, and No. 8 (Shakespeare's "Come unto these yellow sands"), indicating the end of a foot by a vertical line and accented syllables by acute accents, noting metrical irregularities, and describing rhyme arrangements, &c. Write a monotone rhythmical composition to No. 8.

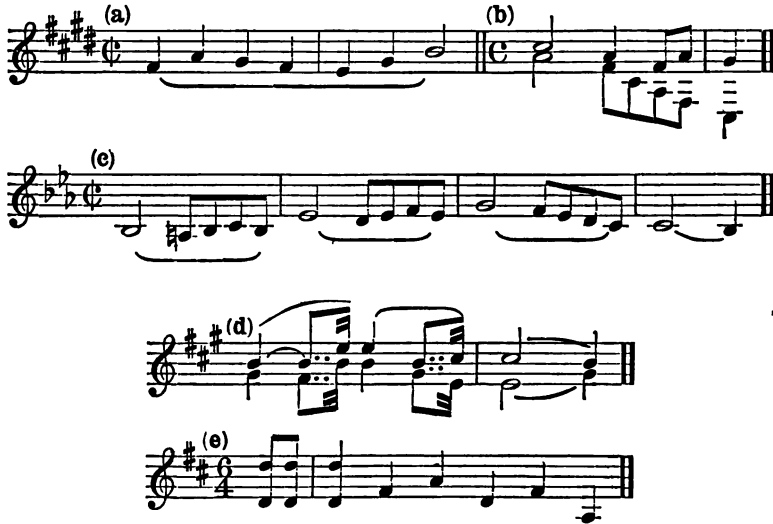
9.—Read Nos. 267, 324, and 333, and say what is the musical content in them, what the non-musical, and what is indifferent.

10.—Write a short expository essay on *one* of the following plays of Shakespeare, and state which parts are favourable for musical drama, which for incidental, lyrical, or instrumental treatment:—"Macbeth," "Othello," or "King Lear."

INSTRUMENTATION AND CRITICAL KNOWLEDGE OF SCORES.

*Two hours allowed for this paper.*

- 1.—Explain the following expressions to be found in scores—"a due," "divisi," and "muta."
- 2.—What is the compass of the oboe and bassoon?
- 3.—What is the tuning of the strings of the double bass?
- 4.—Write for the violin, in two ways, the chords of the dominant and tonic in C major.
- 5.—What is a "transposing instrument," and which are the transposing instruments in the usual Haydn, Mozart, and Beethoven orchestra?
- 6.—Write the following passages for the instruments named—(a) for horn in E; (b) for horns in F; (c) for bassoon; (d) for clarinets in A; and (e) for trumpets in D:—



- 7.—What is the difference between the natural and the valve horn?
- 8.—Which pitches of the horn are most frequently used?
- 9.—Enumerate the instruments used by Cherubini in the Overture to "Lodoiska."
- 10.—How are the first four bars of the introduction orchestrated, and to which instrument or instruments is the melody entrusted?
- 11.—Describe in what way instrumentation is made use of in the production of the *crescendo* at the beginning of the *Allegro*.
- 12.—Quote part of the second subject, and say what is the instrumentation in the first instance, and what when repeated in major.



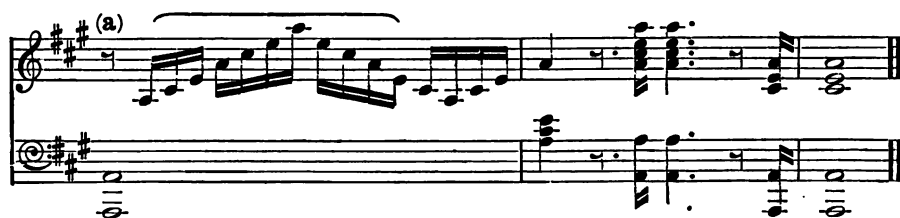
2.—Add four parts to the following Chorale (in open score):—



3.—Write an appropriate accompaniment to the following melody:—



4.—Compose two transitions from **a**, the end of one song, to **b**, the beginning of another, the first consisting of a few chords, the second of something more elaborate, in which may be utilised a motive from one of the two compositions or from both:—



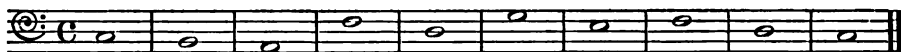
## COUNTERPOINT.

*Three hours allowed for this paper.*

1.—Add three flowingly melodious parts to the following melody, placing it first in the soprano, and afterwards in one of the middle parts :—



2.—Add to the following bass two parts, a middle part of the mixed second and fourth species, and a highest part of the fifth species :—



3.—Write a Double Counterpoint of the fifth species in the tenth and one in the twelfth to the following cantus firmus. Both positions have to be shown :—



## CANON AND FUGUE.

*Three hours allowed for this paper.*

1.—Continue the following Canon, two in one, at the octave, with a free bass, for about eight or ten bars, and make it infinite :—



2.—Write a four-part Fughetta, consisting of a regular exposition and a coda, on the following subject :—







## ACOUSTICS.

*Three hours allowed for this and the following paper.*

- 1.—Write the first sixteen partial tones, taking as the fundamental  $E^b$ , and indicate those notes which do not quite agree with the actual sounds, saying whether these latter are sharper or flatter.
- 2.—Define the expressions partials, upper partials, overtones, and harmonics.
- 8.—If the tone  $c'$  is produced by 528 vibrations, by how many vibrations are produced the tones  $C$ ,  $g''$ , and  $d'$ ?
- 4.—What are the ratios of a major third, a minor third, and a major sixth?
- 5.—What causes the difference in the quality of tone of different instruments—for instance, the flute, the clarinet, and the violin?
- 6.—How do you explain the fact that the quality of tone of a pianoforte is changed by changing the place where the strings are struck by the hammers?
- 7.—Define the terms Difference Tones and Summation Tones.
- 8.—What difference tones are produced by the following couples of tones— $d' - a'$ ;  $c' \sharp - a'$ ;  $e' - g' \sharp$ ?
- 9.—What summation tones are produced by the same couples of tones?
- 10.—How do beats arise?
- 11.—What is the nature and object of equal temperament? Are there other temperaments? and what is tempered?

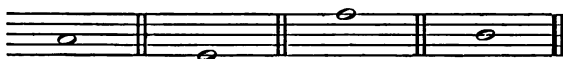
## PHYSIOLOGY OF THE VOCAL ORGANS.

- 1.—Name and describe the several organs that co-operate in the production of vocal sounds.
  - 2.—If you have not done so already in answer to the foregoing question, describe now, in detail, the larynx.
  - 8.—Point out the places of the following parts, and explain the meaning of the terms—Glottis, Pharynx, Cricoid Cartilage, Arytenoid Cartilage, and Thyroid Cartilage.
  - 4.—What is the action of the vocal chords in the production of sound?
  - 5.—What are the false vocal chords?
  - 6.—Explain what is meant by diaphragmatic, costal, and clavicular breathing.
  - 7.—Mention one or more theories as to the production of the falsetto.
  - 8.—What is a Laryngoscope?
-

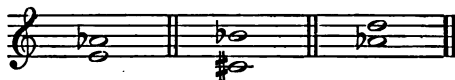
ROYAL ACADEMY OF MUSIC.

[*Rudiments of Music and Harmony Paper required to be worked by all candidates for the L.R.A.M. Diploma in all subjects save I. and VI.*]

1.—Place a clef before each of the following notes, so that the note shall in each case be G. (4 marks) :—



2.—Name the following intervals. Name *one harmonic minor scale* to which each interval belongs respectively. (9 marks) :—



3.—Give the simple forms of the following time-signatures:  $\frac{1}{2}$ ,  $\frac{9}{8}$ ,  $\frac{5}{4}$ . (6 marks.)

4.—Re-write the following passage in *compound time* (prefixing the time-signature) in such a manner that the effect shall be unchanged. (4 marks) :—

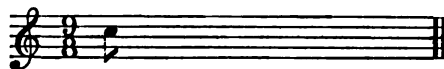
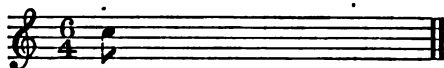
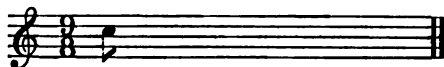


5.—Although the example given at question 4 is in  $\frac{3}{4}$  time, the last bar has only two beats. What is the reason of this? (4 marks.)

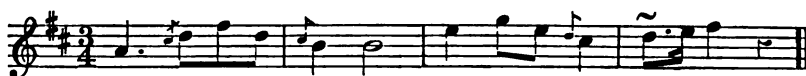
6.—Prefix time-signatures to the following examples. Name the key of each example. (12 marks) :—



7.—Add rests to complete the following bars. (6 marks) :—



8.—Explain the grace notes and the sign ~ as used in the following example :—



Write out the above passage in full, exactly as it should be played. (10 marks.)

9.—Give the meaning of the following terms. (10 marks) :—

Allargando.

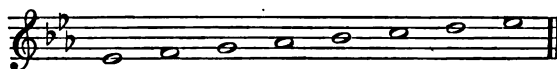
Colla parte.

Morendo.

Meno mosso.

Senza ritardando.

10.—Write, in three parts, a triad on each note of the scale of E $\flat$  major. Describe each triad. (10 marks) :—



11.—Resolve each of the following chords in a *minor* key. (9 marks) :—



12.—Figure the bass of the following example. Give the root of each chord on an extra staff. State through what keys the example passes. (16 marks) :—



ROYAL ACADEMY OF MUSIC.

METROPOLITAN EXAMINATION.

*Three hours allowed for this paper.*

SUBJECT I.—HARMONY AND COMPOSITION.

1.—Write counterpoint of the fifth species for soprano, two altos, and bass to the following subject (five-part counterpoint). (10 marks):—



7.—Answer the following fugue subjects. (6 marks):—



8.—Harmonize the following melody with a free pianoforte accompaniment. (8 marks):—



9.—Score the following for full orchestra, including four horns and three trombones, but not harp. The first four bars to be *solo*, the rest *tutti*. (20 marks):—



ROYAL COLLEGE OF MUSIC.

EXAMINATION FOR CERTIFICATE OF PROFICIENCY.

THEORY OF MUSIC.

1.—Harmonize this figured bass in four parts. Introduce many passing notes and give the roots on a separate stave :—



2.—Harmonize this melody in five vocal parts. Add four more bars :—

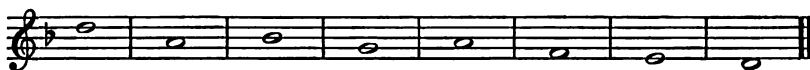


3.—Give the answers to the following fugue subjects :—

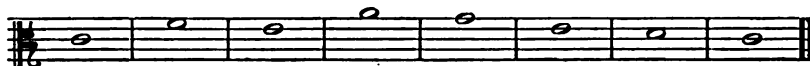


4.—Write an original fugue subject which will be available for stretto by inversion and augmentation and give the solution.

5.—Add four parts to the following canto fermo in florid counterpoint :—



6.—Add to the following canto fermo a treble in fourth species and a bass in third species :—



## ROYAL COLLEGE OF MUSIC.

## EXAMINATION FOR CERTIFICATE OF PROFICIENCY.

## THEORY OF MUSIC.

*Afternoon Paper.*

1.—Begin as follows :—



and modulate to D minor, F, Ab, Eb major, C, F, and back to Bb, writing for violin, viola, and cello.

2.—Arrange as much as you can of the slow movement of Beethoven's Sonata in D minor, Op. 81, No. 2, for small orchestra, without trombones.

3.—Analyse the first movement of Beethoven's Sonata in F#, Op. 78.

4.—Continue the following as a two-part canon, adding a free bass :—



5.—Use the following as a ground bass for a short series of divisions :—



## ROYAL COLLEGE OF MUSIC.

## EXAMINATION FOR CERTIFICATE OF PROFICIENCY.

## COMPOSITION.

1.—Treat the subjoined ground bass in four different ways, scoring the whole for flute, oboe, clarinet, horn, and bassoon. Add a coda :—





2.—Set the following poem as a part-song for four voices without accompaniment :—

Think not of it, sweet one, so ;	Still so pale ? Then, dearest, weep ;
Give it not a tear ;	Weep—I'll count the tears,
Sigh thou mayst, and bid it go	And each one shall be a bliss
Any—anywhere.	For thee in after years.
Do not look so sad, sweet one,	Brighter has it left thine eyes
Sad and fadingly ;	Than a sunny rill,
Shed one drop then—it is gone—	And thy whispering melodies
Oh! 'twas born to die.	Are tenderer still.

Yet—as all things mourn awhile  
At fleeting blisses—  
Let us too, but be our dirge  
A dirge of kisses.

*Keats.*

8.—Write a short adagio for violoncello and pianoforte, beginning with the following theme :—



### ROYAL COLLEGE OF MUSIC.

#### EXAMINATION FOR CERTIFICATE OF PROFICIENCY.

##### *Optional Papers.*

##### I.—HARMONY.

*Candidates wishing to have their Certificates endorsed as having a competent knowledge of Harmony must work the following Paper.*

1.—Explain the following terms : harmony, rhythm, hidden consecutives, false relation, ground bass, pedal.

2.—Write the chromatic scale in the key of E.

3.—Write examples of passing and auxiliary notes, both diatonic and chromatic, and state any rules which govern their progression.

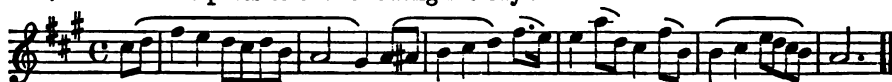
4.—What do you mean by the “fundamental discords” of a key ; give examples of them and show how they differ from other discords, both in construction and treatment.

5.—Write a short passage in the key of E $\flat$ , introducing the following chords and suspensions : diminished 7th, added 6th, German 6th, Neapolitan 6th, suspensions 9 to 8, and 4 to 8.

6.—Begin as follows and modulate to C, A minor, and back to F :—



7.—Add three parts to the following melody :—





8.—Explain and resolve the following chords. Also, change the chords at (c) and (d) *enharmonically*, and then resolve the chord at (c) in *one minor key* and the chord at (d) in *three major keys* :—



4.—Give correct answers to any two of the following fugue subjects :—



*Candidates should answer three of the following questions, selecting one, and one only, from each group.*

1.—Give a short description of some of the more recently invented mechanisms that differ from the old tracker action.

2.—Name the inventors of the dulciana, keraulophon, and harmonic flute.

3.—What are the principal characteristics of the Phrygian mode? Write a scale in that mode.

4.—State as concisely as possible the rules as to the treatment of pedal points. To what extent is modulation permitted during a pedal?

5.—Give any instance you remember in the pianoforte Sonatas by Beethoven in which (the movement being in a major key) the second subject is in a key other than the dominant.

6.—What is the meaning of the terms :—A battuta ; tierce de picardie ; senza sordini : un pochettino ?

7.—Who is supposed to have been the first to make use of the chord of the dominant 7th ? At what period did this composer flourish ?

8.—Describe the characteristics of the German and French schools of organ composition and give a list of the principal composers of each nationality belonging to this century.

9.—Give your method of testing boys' voices when selecting them for the choir.

## THE ROYAL COLLEGE OF ORGANISTS.

## EXAMINATION FOR ASSOCIATESHIP.

*Paper work away from organ**[N.B.—The time allowed for this paper is three hours and a half.]*

1.—Harmonize the following figured bass in four vocal parts. Write in open score, using the proper clefs. Make the treble part as melodious as possible:—

Figured bass notation for exercise 1:

Staff 1 (Treble clef, 4/4): G4, A4, B4, C5, B4, A4, G4. Figured bass: 6 5 9 7 8 4 6 #4 6 4 3 4 6 — 4. Fingering: 4 3 7 6 3 2 4 3 3 4 3.

Staff 2 (Bass clef, 4/4): G3, A3, B3, C4, B3, A3, G3. Figured bass: 5 — # 6 5 6 9 8 7 6 #7 7 8 7 6 5. Fingering: 3 — 7 6 4 5 4 3.

2.—Harmonize the following melody twice. The first example to begin and end in G major, the second example to begin and end in E minor. Write in four parts (short score):—

8.—Start thus, and modulate through E $\flat$  major, B $\flat$  major, D major, C minor, A $\flat$  major, and back to G minor. Write in four-part harmony, short score, and maintain the character of the opening bars throughout:—

*Andante con moto.*

# THE ROYAL COLLEGE OF ORGANISTS.

## EXAMINATION FOR ASSOCIATESHIP.

### Tests at Organ.

[The candidates commence at the organ by a performance of an organ piece, or a selection of not more than two movements from a composition written for the instrument, with pedal obligato part. The examiners reserve to themselves the power to stop any candidate as soon as their judgment is formed.]

### Hymn Tune and Transposition Tests.

1.—The following is to be transposed into a new key named by the examiners. The pedals are to be used.

$\text{♩} = 60.$

2.—The following figured bass is to be filled up at sight in four parts:—

$\text{♩} = 76.$

## THE ROYAL COLLEGE OF ORGANISTS.

## EXAMINATION FOR FELLOWSHIP.

*Paper work away from Organ.**[N.B.—The time allowed for this paper is three hours and a half.]*

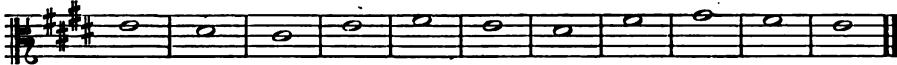
- 1.—To the following canto fermo add a treble in the fourth species and a tenor in the third species. Write in open score.



- 2.—To the following canto fermo add an alto in the fifth species and a bass in the second species. Write in open score.



- 3.—To the following canto fermo add treble, tenor, and bass, all in florid counterpoint. Write in open score.



- 4.—Write a fugal exposition in four parts for the organ on the following subject :—



*Candidates should answer three of the following questions, selecting one, and one only, from each group.*

- 1.—Describe the following actions and name the inventor of each—(a) Composition pedals, (b) thumb pistons, (c) ventils, as chiefly met with in French organs.

- 2.—Can you mention any works of J. S. Bach which are of a humorous character? If so, state what they are.

- 3.—Name any modern works for orchestra (*without* chorus) in which the organ is introduced.

- 4.—State what you know of the origin of the term and form of the rondo. Can you mention any modification which has taken place in the form in modern times?

- 5.—State in what forms the following Overtures are written—Mendelssohn's "Midsummer Night's Dream," Handel's "Messiah," and Mozart's "Magic Flute."

- 6.—The opening theme of "And with His stripes," in Handel's "Messiah," is stated to have been used by other composers. Give their names and mention the works in which it was introduced.

- 7.—Explain the following—(a) enharmonic diesis, (b) an ordinary comma, (c) a minor tone. Give their respective ratios.

- 8.—Explain the tuning and compass of the kettledrums and name any work in which three drums are employed.

- 9.—In training choir boys, what method of breathing would you recommend? Also give any reasons which may cause boys (a) to sing sharp, (b) to sing flat.

## THE ROYAL COLLEGE OF ORGANISTS.

## EXAMINATION FOR FELLOWSHIP.

*Paper work away from Organ.**[N.B.—The time allowed for this paper is three hours and a half.]*

1.—Score the following—from a March for the Organ by Merkel—for full orchestra; employing two flutes, two oboes, two clarinets, two bassoons, four horns (these parts may be written for valve horns, as usually employed), two trumpets, three trombones, drums, and the usual stringed instruments. The candidates may begin at the sign \*.

The musical score is presented in three systems, each consisting of three staves. The first system begins with a treble and bass staff for the piano, and a separate bass staff. The second system continues the piano part with a treble and bass staff, and a separate bass staff. The third system concludes the piano part with a treble and bass staff, and a separate bass staff. The score includes dynamic markings such as *p*, *mf*, *f*, and *f\**.





8.—The following example of vocal score-reading is to be played at sight, without pedals :—

*Moderato.*

4.—Candidates are to play the following sight-reading test :—

MAN. I. *Andante.*  
*mf* 8 ft.

MAN. II. *mf* 8 ft.

PEDAL.  
*mf* 16 & 8 ft.

*poco rit.*

5.—Candidates are desired to extemporise upon the following theme :—

*Andante.*



6.—The candidate will harmonize the following melody :—



### THE ROYAL COLLEGE OF ORGANISTS.

EXAMINATION FOR FELLOWSHIP.—SECTION II.—FOR MUSICAL GRADUATES.

*Tests at Organ.*

*Transposition Test.*

1.—The following is to be transposed into a new key named by the examiners. The pedals are to be used :—



2.—The following figured bass is to be filled up in four parts at sight :—



**TRINITY COLLEGE, LONDON.**

## HIGHER EXAMINATIONS.

*Three hours allowed for this paper.*

**HARMONY.—ASSOCIATE IN MUSIC.**

[All exercises to be done in open score and with proper clefs.]

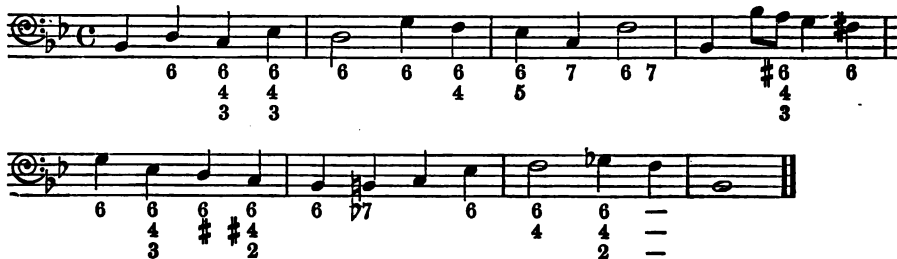
- 1.—(Four parts.) Below the following treble add an alto, tenor, and bass:—



- 2.—(*Three parts.*) To the following treble add an alto—consisting entirely of quavers, except in the last bar—and a bass :—



- 3.—Above the following figured bass add treble, alto, and tenor:—



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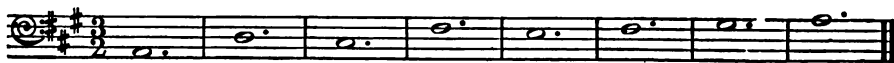
## HIGHER EXAMINATIONS.

*Two hours allowed for this paper.*

COUNTERPOINT.—ASSOCIATE IN MUSIC.

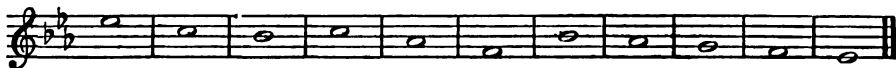
*[All exercises to be done in open score and with proper clefs.]*

- 1.—(*Two parts.*) To the following canto fermo add an alto in the second species :—



2.—(*Two parts.*) Write an original canto fermo in D major of eight or nine bars in the alto and add a bass in the fifth species.

3.—(*Three parts.*) To the following canto fermo add an alto in the fourth species and a bass in the third species:—



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HIGHER EXAMINATIONS.

*Three hours allowed for this paper.*

*The Five-part Exercise, question 3, is essential.*

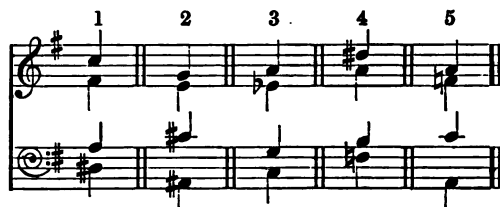
HARMONY.—LICENTIATE IN MUSIC.

[All exercises to be done in open score and with proper clefs.]

1.—To the following alto add a treble and bass :—



2.—Write a passage of about eight bars beginning and ending in E minor introducing the following chords, but not necessarily in the order given :—



(Place the number over each chord in your answer.)

3.—To the following figured bass add treble, alto, and two tenors. The parts may cross :—



4. Begin as follows and in about twelve or fourteen bars modulate through E minor, D major, B $\flat$  major, E $\flat$  major, back to G :—



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## HIGHER EXAMINATIONS.

*Three hours allowed for this paper.*

*The Five-part Counterpoint, question 2, is essential.*

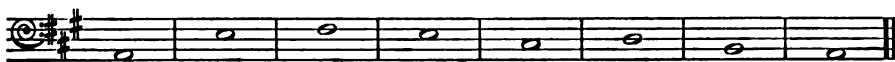
COUNTERPOINT, CANON, AND FUGUE.—LICENTIATE IN MUSIC.

[All exercises to be done in open score and with proper clefs.]

## DIVISION I.—COUNTERPOINT.

1.—(Four parts.) Write an original canto fermo of about eight or nine bars in the treble in B $\flat$ ; add an alto and tenor in first species and a bass in third species.

2.—(Five parts.) To the following canto fermo add two trebles, alto, and tenor, in fifth species. The parts may cross:—



## DIVISION II.—DOUBLE COUNTERPOINT.

8.—To the following subject add a counterpoint, invertible at the octave. Show the inversion:—



## DIVISION III.—CANON.

4.—Continue the following canon, two in one, at the 4th below, strict as to intervals, with a free bass, for about twenty bars, finishing with a *Coda*:—



## DIVISION IV.—FUGUE.

5.—Give correct answers to the following fugue subjects:—



6.—Write the exposition of a fugue on one of the above subjects.

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HIGHER EXAMINATIONS.

*Three hours allowed for this paper.*

[Candidates may either take the Pass or the Honours paper, but their work must be confined to *one* paper only.]

HARMONY.—SPECIAL CERTIFICATES—HONOURS.

*[All exercises to be done in open score and with proper clefs.]*

*The five-part work (question 2) is essential.*

1.—Harmonize the following in four parts, adding alto, tenor, and bass, and introducing suspensions, passing-notes, and similar artistic devices :—



2.—To the following tenor add two trebles, alto, and bass, making each part interesting ; the parts may cross :—



3.—Write two variations on the following ground bass, adding treble, alto, and tenor parts (17 bars in all) :—



4.—Write a short exercise in A minor in four parts, introducing the following chords, but not necessarily in the order given :—



[Place the number over each chord in your answer. Let the resolution of 3 be different to that of 4.]

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## HIGHER EXAMINATIONS.

*Three hours allowed for this paper.*

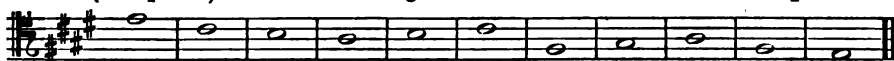
*Candidates must work question 1 or the alternative question 2, but not both.*

[Candidates may either take the Pass or the Honours paper, but their work must be confined to *one* paper only.]

## COUNTERPOINT.—SPECIAL CERTIFICATES—PASS.

[*All exercises to be done in open score and with proper clefs.*]

1.—(*Two parts.*) To the following canto fermo add a treble in fifth species:—





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HIGHER EXAMINATIONS.

*Three hours allowed for this paper.*

*The Five-part work is essential—questions 3 and 4.*

[Candidates may either take the Pass or the Honours paper, but their work must be confined to *one* paper only.]

COUNTERPOINT.—SPECIAL CERTIFICATES—HONOURS.

*All exercises to be done in open score and with proper clefs.*

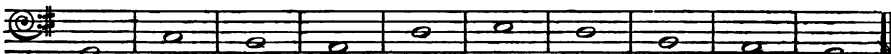
1.—(*Three parts.*) To the following canto fermo add a treble in third species and a bass in second species :—



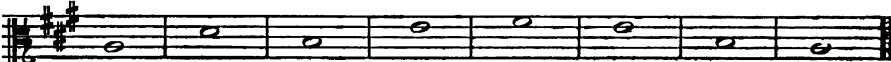
2.—(*Four parts.*) To the following canto fermo add an alto and bass in first species and a tenor in second species :—



3.—(*Five parts.*) To the following canto fermo add treble, alto, and two tenors in first species :—



4.—(*Five parts.*) To the following canto fermo add two trebles, tenor, and bass, in fifth species, with imitation :—



TRINITY COLLEGE, LONDON.

HIGHER EXAMINATIONS.

*Three hours allowed for this paper.*

INSTRUMENTATION.

*Question 4 is essential.*

1.—Write a brief account of the oboe and English horn. Give the compass and describe the reeds and sound-tubes.

2.—Give a complete list of the transposing instruments in use in the orchestra.

3.—Mozart's three Symphonies—in G minor, E $\flat$ , and C—are written for a small orchestra. Name the instruments in use in any one or in all.

4.—Arrange the following extract for full orchestra, with two trumpets, two horns, and three trombones. The harmony indicated by the sustained notes may be amplified :—

The musical score is written for three staves, likely piano, in D major (two sharps). The score is divided into three systems. The first system consists of a treble and bass staff. The second system also consists of a treble and bass staff. The third system consists of a treble, middle, and bass staff. Dynamics include *p* (piano), *f* (forte), *ff* (fortissimo), and *fz* (forzando). The key signature has two sharps (F# and C#). The first system includes a *f* dynamic and a *etc.* marking. The second system includes *ff* and *fz* dynamics. The third system includes *fz* dynamics.

TRINITY COLLEGE, LONDON.

HIGHER EXAMINATIONS.

*Two hours allowed for this paper.*

FORM IN MUSICAL COMPOSITION.

- 1.—State briefly the form of the following Overtures :—"Samson" (Handel); "Egmont" (Beethoven); "Midsummer Night's Dream" (Mendelssohn).
  - 2.—Compare the form of Mendelssohn's "Lieder ohne Worte" with Schumann's "Novelletten."
  - 3.—What peculiarity exists in regard to the second subject of Beethoven's Pianoforte Sonata in C, Op. 58, commonly called the "Waldstein"?
  - 4.—Give a list of devices that may be employed in a well-developed fugue.
  - 5.—Compare the style of the madrigal with the glee and part-song.
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HIGHER EXAMINATIONS.

*One hour and a half allowed for this paper.*

MUSICAL HISTORY.

- 1.—When and where was Handel's "Messiah" first publicly performed?
  - 2.—Give a short account of the development of the symphony, naming the principal symphony writers of the first half of the present century.
  - 3.—Name the principal operas of Gluck, and give a brief summary of the events attending their production.
  - 4.—Recapitulate the leading features of the career of Henry Purcell, and mention some of his works (1) for the Church, (2) for the Stage.
  - 5.—Write a brief essay on any period or subject of musical history of which you may have made a special study.
- 

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HIGHER EXAMINATIONS.

*One hour and a half allowed for this paper.*

CHOIR TRAINING.

- 1.—Describe as concisely as possible the methods by which you would test the voice and ear of a boy with a view to his admission into a choir.
- 2.—Distinguish between the respective voice and compass qualities of (1) altos; (2) boy-altos; (3) contraltos; having especial reference to the requirements of Church music.

8.—Point for chanting the following verses, either for an “Anglican” single chant, or instead, if preferred, for a “Gregorian”—in the latter case naming the tone, mediation, and ending:—

“He refused the tabernacle of Joseph: and chose not the tribe of Ephraim; But chose the tribe of Judah: even the hill of Sion which He loved. And there He built His temple on high: and laid the foundation of it like the ground which He hath made continually.”—*Psalm lxxviii.*, 68, 69, 70.

4.—Enumerate briefly the principal points on which you would lay stress in conducting a rehearsal of any *one* of the following anthems or choruses:—

(a.)—“Blessed be the God and Father” (*S. S. Wesley*).

(b.)—“O great is the depth” (*Mendelssohn*).

(c.)—“All we like sheep” (*Handel*).

(d.)—“God, Thou art great” [1st No.] (*Spohr*).

5.—Place marks of expression against the lines of the following verse:—

“Hold Thou Thy Cross before my closing eyes,  
Shine through the gloom, and point me to the skies:  
Heaven’s morning breaks, and earth’s vain shadows flee:  
In life, in death, O Lord, abide with me.”

Add a short comment on the rendering of the last line.

## TRINITY COLLEGE, LONDON.

### HIGHER EXAMINATIONS.

*One hour and a half allowed for this paper.*

### ELEMENTARY ACOUSTICS.

1.—How may periodic vibrations be graphically represented? Describe a method of obtaining the curve for a simple vibration, and show how any number of points may be found on the compound curve representing the combination of two or more given simple vibrations.

2.—State what you know of the conditions that determine the *quality* of the tone of a plucked string.

3.—Describe the phenomenon of beats. What use has been made of beats in determining pitch?

4.—Explain the necessity of temperament. In equal temperament, which of the consonances show the greatest deviation from just intonation?

# INCORPORATED SOCIETY OF MUSICIANS

(PROFESSIONAL GRADE).

LITERARY AND THEORETICAL EXAMINATION, REQUIRED OF ALL CANDIDATES  
IN PRACTICAL SUBJECTS.

*Two hours allowed for this paper.*

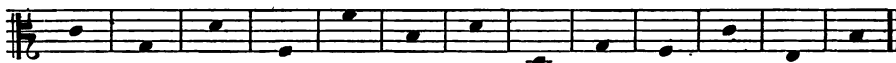
## LITERARY.

A short essay of not less than one hundred words on the following subject :—  
“The Life of Mozart.”

## RUDIMENTS OF MUSIC.

Five questions on the Rudiments of Music.

1.—Write the following notes an octave lower, using the bass stave :—



## HARMONIZATION.

1.—Add parts for treble, alto, and tenor above the following figured bass:—



2.—Add parts for alto, tenor, and bass below the following melody:—



Five extra marks will be given for writing the harmonization of "bass" and "melody" in proper clefs for treble, alto, tenor, and bass.

## GENERAL MUSICAL KNOWLEDGE.

Five questions on the great composers and their works, during the eighteenth and nineteenth centuries:—

1.—Write the composer's name after each of the following:—

"Euryanthe."

"The Song of Miriam."

"Le Nozze di Figaro."

Overture to "A Midsummer Night's Dream."

2.—For what class of composition was Schubert chiefly famous?

3.—Name any of Schumann's works you know.

4.—What oratorios were written by J. Sebastian Bach?

5.—Name two of Handel's Italian operas.

## FORM IN MUSIC.

1.—What is the usual key-relationship between the first and second subjects in a movement in sonata form?

(a) In a major key.

(b) In a minor key.

2.—Name three forms in which the slow movements of sonatas were written by Beethoven.

3.—Describe the "rondo" form.

4.—What do you understand by "countersubject" in a fugue?

5.—What do you understand by the terms "tonal" and "real" in answering a fugue subject?

## FORM (FOR VOCALISTS).

1.—What do you understand by "recitative"?

2.—What are the characteristics of a "vocal ballad"?

3.—What is the difference between a "ballad" and a "scena"?

4.—Define "catch" and "round."

5.—What is the difference between a "part-song" and a "glee"?

(The paper included the opening phrases of 80 Standard Compositions, Vocal and Instrumental. The candidate after having selected five of these examples, had in each case, to give the name of the composer and the title of the work from which the extract was taken.)

THE INCORPORATED SOCIETY OF MUSICIANS.

THEORETICAL EXAMINATION.—PROFESSIONAL GRADE.

(a.)—Write out in four parts the exposition of fugal subject 686 :—

686.



(b.)—Show the various stretti (direct, inverted, or reversed) that may be formed with the subject or answer.

(c.)—Compose and harmonise in score, for five parts, a second section of at least equal length to melody 655, leading to a repetition (da capo) of the original theme :—

655.



(d.)—Transpose melody 494 into the tenor stave and add three parts to the same—viz., a syncopated bass part, an alto part in quavers, and a treble part in semiquavers.

*Optional Counterpoint in place of paragraph (d).*

1.—Subject (d) transferred into F minor for bass, add counterpoint for tenor in the fifth species, alto in the second, and two sopranos, one in the third, the other in the fifth species :—

Subject (d).



2.—Subject (a) to be used for double counterpoint of the fifth species in the twelfth, written as an alto part :—

Subject (a).



3.—Continue this canon for about sixteen bars, with repeat and *Coda* :—





COLLEGE OF PRECEPTORS.

EXAMINATION FOR DIPLOMAS.

THEORY OF MUSIC.

*Two hours allowed for this paper.*

[N.B.—Candidates are expected to answer Questions 1, 2, 3, 4, and 5, and any other three or four questions.]

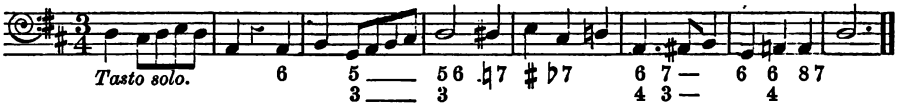
1.—Add chords to the following unfigured bass, forming harmony in four parts, in condensed score, on two staves :—



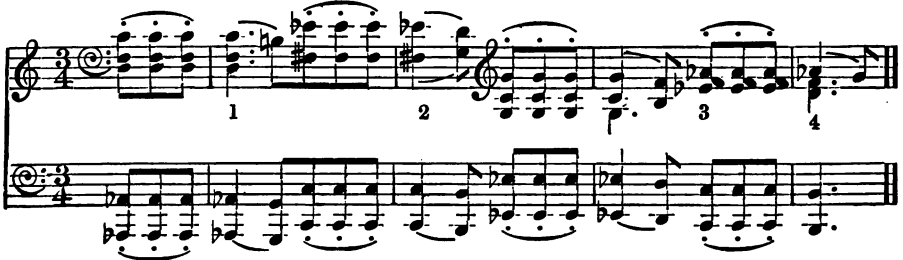
2.—Harmonise the following melody in four parts, using the respective clefs for the several voices of the customary vocal score :—



3.—Harmonise the following bass from the figures, in four parts, in condensed score on two staves :—



4.—Analyse the following chords, marked 1, 2, 3, and 4, from the "Fantasia for pianoforte in C" (Mozart) :—



5.—Add to the following Canto Fermo a treble part, as a counterpoint of the "fourth species":—



6.—Write a few chords, on two staves, condensed score, commencing in the key of G, and modulating into the key of A minor.

7.—Write an answer, as a tenor part, to the following fugue subject:—



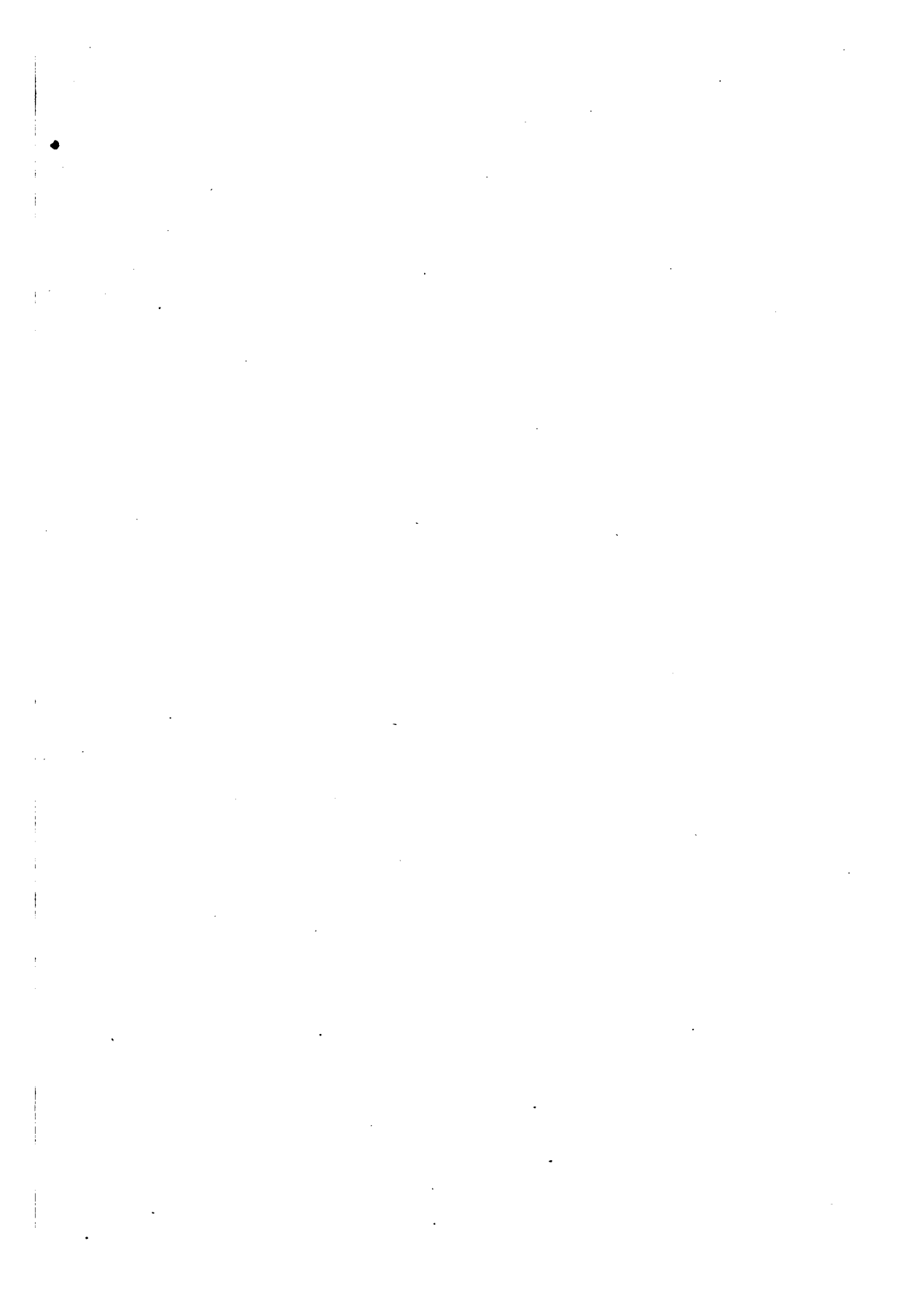
8.—In what way did Bach's key-signatures for extreme keys, with five or more sharps or flats, occasionally differ from the now prevailing method of indication; and how did Handel sometimes express key-signatures with scales having four sharps or four flats?

9.—Explain the following forms:—*Prelude* and *Introduction*, *Minuet* and *Scherzo*, *Fantasia* and *Capriccio*; and name the composers who developed and enlarged the *Prelude*, the *Scherzo*, and the *Capriccio*.

10.—What are the rhythmical peculiarities of the *Gavotte* and *Bourrée*?

11.—Name the wind instruments of brass, and the instruments of percussion, employed in modern orchestras; also state which of the latter are tuned to sound definite notes, and which are not.

12.—Name some of the chief instrumental works of the following composers:—Beethoven, Mendelssohn, Schumann, Liszt, and Brahms.





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